

EXHIBIT L

FRAYDA FELDMAN AND
JÖRG SCHELLMANN

Andy Warhol Prints

A CATALOGUE RAISONNÉ 1962 - 1987

FOURTH EDITION REVISED AND EXPANDED BY
FRAYDA FELDMAN AND CLAUDIA DEFENDI

D.A.P. / DISTRIBUTED ART PUBLISHERS, INC. IN ASSOCIATION
WITH RONALD FELDMAN FINE ARTS, INC. / EDITION SCHELLMANN
THE ANDY WARHOL FOUNDATION FOR THE VISUAL ARTS, INC.

Published Prints

PUBLISHED PRINTS (SECTION II) is divided into three parts: **EDITION PRINTS (II)**, **UNIQUE EDITION PRINTS (IIA)**, and **TRIAL PROOF EDITION PRINTS (IIB)**. **PUBLISHED PRINTS** catalogues works released in limited editions which are usually signed and numbered. Prints completed but unsigned at the time of Warhol's death bear a stamped certificate of authenticity on the verso with a signature of the executor of the Estate of Andy Warhol, the publisher, and the printer. These include *Wayne Gretzky* (#99) trial proof edition prints (IIB.306), *Frolunda Hockey Player* trial proof edition prints (IIB.366), *Beethoven* (II.390-393), *Hans Christian Andersen* (II.394-401), and *Moonwalk* (II.404-405). *The Shadow* (II.269A), *Red Lenin* (II.403), and *Camouflage* (II.406-413) are only signed by the executor of The Estate of Andy Warhol. All are numbered. There are also signed or signed and dedicated prints outside of the edition.

EDITION PRINTS enumerates works published from 1962 through 1987 in limited impressions. The entry numbers from the earlier editions of this catalogue raisonné have been retained, and the Roman numeral II precedes them to indicate the catalogue section.

Although most works are usually both signed and numbered in ball-point pen, felt pen, ink, and/or pencil, there are exceptions. *Banana* (II.10), *SAS Passenger Ticket* (II.20), *Marcia Weisman* (II.122), *Frederick Weisman* (II.123), and *Sachiko* (II.154-155) are signed and unnumbered. *Marilyn Monroe I Love Your Kiss Forever Forever* (II.5), *Purple Cows* (II.17A), *Flash-November 22, 1963* (II.32-42) are signed, and the number is on the colophon page. *Birmingham Race Riot* (II.3) is unsigned, and the number is on the colophon page. *Cooking Pot* (II.1) and *Kiss* (II.8) are signed with an embossed signature, *Portraits of the Artists* (II.17) with an incised signature, *Jacqueline Kennedy* (*Jackie I, Jackie II, Jackie III*) (II.13, II.14, II.15), *Purple Cows* (II.17A), and *Paris Review* (II.18) with a rubber-stamped signature. All are numbered.

Warhol specifically created works to coincide with gallery or museum exhibitions. They are frequently considered to be posters but have been included in this volume because of their recurrent circulation in the print market. These works are *Campbell's Soup Can (Tomato)* (II.4, II.4A), *Flowers* (II.6), *Liz* (II.7), *Se-H Green Stamps* (II.9), *Cow* (II.11, II.11A, II.12, II.12A), *Self-Portrait* (II.16), *Marilyn Monroe (Marilyn)* (II.21), *Mao* (II.125A), and *Self-Portrait* (II.156A). Such entries are marked with a bullet after the date of the work, and the same indicator also appears in the *Appendix to Published Prints* and the *Chronology of Printmaking Activity*.

Warhol continued the experimentation he had begun in the 1960s by widely varying the colors and composition during the proofing process in the prints published in limited editions. Pursuing his interest in serialization, he created the portfolio *Marilyn Monroe (Marilyn)* (II.22–30), which depicted the same subject in a variety of colors. When extensive proofing was completed, Warhol chose ten proofs from the large selection and then published each of them in a uniform edition of 250. Each of the 250 portfolios contained all ten images. A similar process was used in *Flowers* (II.64–73), *Electric Chairs* (II.74–83), and *Mao* (II.90–99).

Warhol experimented with a different technique in the creation of editions such as *Shadows I–V* (II.204–225). Rather than selecting proofs to be published in uniform editions, he assembled the proofs in mixed variations and published them in five different portfolios. The prints are all unique, but they were released as standard editions. The prints illustrated in the catalogue are oriented according to the location of the number and the signature, which in all cases appear on the lower right on the verso. “There is no uniform edition, simply color variants of several motifs, which can only be identified by the forms of the shadow and their accompanying space or brushstrokes” (Riva Castleman, *The Prints of Andy Warhol*, exh. cat. [New York: The Museum of Modern Art; Paris: Cartier Foundation for Contemporary Art, 1990], p. 24).

UNIQUE EDITION PRINTS illustrates works such as *Shadows* that are signed, numbered, and released as regular editions even though each print is unique. The majority of these prints were published by the artist himself, from 1975 to 1979 under the name “Andy Warhol Enterprises Inc.” (*Gems* [IIA.186–189] and *Grapes [Special Edition]* [IIA.190A–195A]) and then “Andy Warhol New York,” from 1979 to 1987 (*Shadows I–V* [IIA.204–225] and \$ [1], \$ [4], \$ [Quadrant], \$ [9] [IIA.274–286]). There are also unique works that were commissioned by outside publishers, such as \$1.57 *Giant Size* (IIA.2), *Mao* (IIA.89), *Sunset* (IIA.85–88), *Flowers (Hand-Colored)* (IIA.110–119), *Double Mickey Mouse* (IIA.269), *The Shadow* (IIA.269A), and *Anniversary Donald Duck* (IIA.360).

Since only one example of each unique print is illustrated in *Edition Prints*, two or three others have been reproduced in *Unique Edition Prints* to emphasize the variations. The subsection indication IIA is followed by the entry number, which corresponds to a specific print recorded in *Edition Prints* (e.g., IIA.2: \$1.57 *Giant Size* in *Unique Edition Prints* relates to II.2: \$1.57 *Giant Size* in *Edition Prints*).

In 1980, during the proofing of the *Ten Portraits of Jews of the Twentieth Century* portfolio, Warhol chose a limited number of unique proofs of each subject that reflected color and/or compositional changes. Entitled trial proofs, they were released as a formal component of the edition. Since many of the portfolios of the 1980s contained ten thematically related but diverse subjects, as opposed to the earlier portfolios such as *Mao*, which contained one subject in ten varied color combinations, the trial proof editions enabled Warhol to publish an even greater selection of prints.

TRIAL PROOF EDITION PRINTS documents these unique works. Trial proofs are signed and numbered TP 1, etc. *Vesuvius* (II.B.365), *Truck* (II.B.367-370), *Joseph Beuys in Memoriam* (II.B.371), and *Neuschwanstein* (II.B.372) are signed but unnumbered. Each print is unique, and the differences range from color variations, as in *Grace Kelly* (II.B.305) and *Vesuvius* (II.B.365) to color and compositional variations as in *The Marx Brothers* (II.B.232) and *Frolunda Hockey Player* (II.B.366). The subsection indication II.B is followed by the entry number, which corresponds to a specific print in *Edition Prints* (e.g., II.B.378: *Annie Oakley* in *Trial Proof Edition Prints* relates to II.378: *Annie Oakley* in *Edition Prints*). Three examples of each, with the exception of *Joseph Beuys* (II.B.245-247), are shown.

After the publication of *Ten Portraits of Jews of the Twentieth Century*, trial proofs continued to be released as a part of almost every major project on which Warhol worked, with the exception of *Kimiko* (II.237), *Shoes (Deluxe Edition)* (II.248-252), *Shoes* (II.253-257), *Eric Emerson (Chelsea Girls)* (II.287), *Watercolor Paint Kit with Brushes* (II.288), *Committee 2000* (II.289), *Magazine and History* (II.304A), *Kiku* (II.307-309), *Love* (II.310-312), *Frederick Weisman* (II.328), *Viewpoint* (II.329), and *Martha Graham* (II.387-389).

In some cases, there are unnumbered and often unsigned unique prints that relate to those published editions which did not include a formal trial proof edition. Several examples of these are illustrated in the *Appendix to Published Prints*, including *Flowers* (II.64-73), *Electric Chairs* (II.74-83), *Space Fruit: Oranges* (II.197), *Kiku* (II.307-309), *Love* (II.310-12), and *Martha Graham* (II.387-389).

EDITION PRINTS



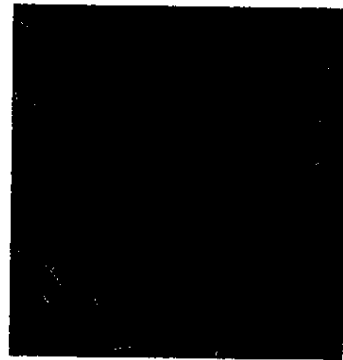
II.1

II.1: COOKING POT 1962

Photoengraving on Rives BFK paper, 10 x 7 1/2" (25.4 x 19 cm); image, 6 x 4 1/4" (15.2 x 10.8 cm). [Not shown to scale.]

Edition: 60, 25 numbered in Roman numerals, embossed with the artist's signature, numbered lower right in pencil; some numbered and dated in pencil on verso. Published in the portfolio *International Anthology of Contemporary Engraving: The International Avant-Garde, Vol. 5, America Discovered* (1964), containing works by twenty artists.

Printer: Atelier Georges Leblanc, Paris, France
Publisher: Galleria Schwarz, Milan, Italy



II.2

II.2: \$1.57 GIANT SIZE 1963

Screenprint on coated record cover stock, 12 1/4 x 12 1/4" (31.1 x 31.1 cm). The cover is printed in many colors, including green, orange, pink, white, and yellow with black lettering. [Not shown to scale.]

Edition: 75 signed and numbered in pen on verso; 10 HC signed in pen on verso, marked HC, and unnumbered. The prints were signed and numbered in 1971. Each print is unique. (See IIA.2, p. 164.)

Published to coincide with the "Popular Image Exhibition" at the Washington Gallery of Modern Art, Washington, D.C., April 18–June 2, 1963.

Printer: Andy Warhol and Billy Klüver, New York
Publisher: Billy Klüver, New York



11.3

11.3: BIRMINGHAM RACE RIOT 1964

Screenprint on paper, 20 x 24" (50.8 x 61 cm). [Not shown to scale.]

Edition: 500, 10 AP, unsigned. Published in the portfolio

Ten Works by Ten Painters which is unsigned and is numbered on the colophon page.

Printer: Ives-Sillman, Inc., New Haven, Connecticut

Publisher: Wadsworth Atheneum, Hartford, Connecticut



11.4

11.4: CAMPBELL'S SOUP CAN (TOMATO) 1964 •

Screenprint on shopping bag, 19 1/4 x 17" (48.9 x 43.2 cm); image, 6 x 3 1/4" (15.2 x 8.2 cm). [Not shown to scale.]

Edition: approximately 300 signed in ball-point pen on verso; some initialed below the image on right. Published for the "American Supermarket" exhibition at the Bianchini Gallery, New York, October 1964.

Printer: Unknown

Publisher: Bianchini Gallery, New York



11.4A

11.4A: CAMPBELL'S SOUP CAN (TOMATO) 1966 •

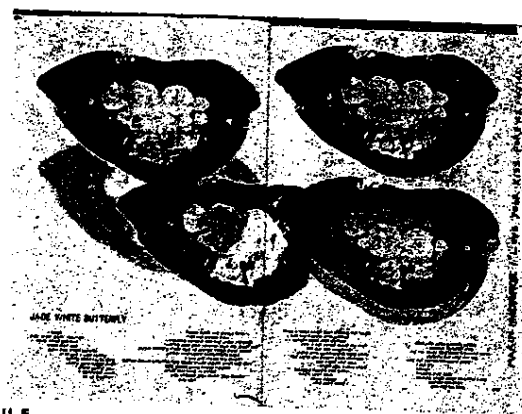
Screenprint on shopping bag, 19 1/4 x 17" (48.9 x 43.2 cm); image, 16 x 9 1/2" (40.6 x 23.2 cm). [Not shown to scale.]

Edition: unknown size with an unknown number signed.

Published for a Warhol exhibition at the Institute of Contemporary Art, Boston, Massachusetts, October 1–November 6, 1966.

Printer: Unknown

Publisher: Institute of Contemporary Art, Boston, Massachusetts



11.5

11.5: MARILYN MONROE I LOVE YOUR KISS FOREVER FOREVER 1964

Lithograph printed on a double-page spread.

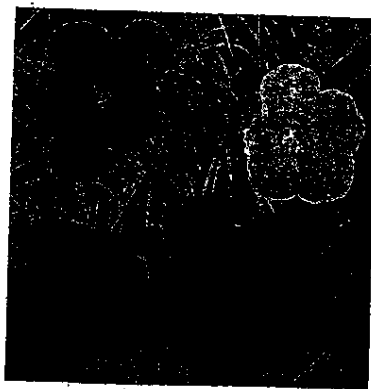
Edition: 2,000 printed on paper, 16 1/8 x 22 1/2" (40.9 x 57.1 cm).

Published in an unsigned, unbound book *I Love Life*, numbered on the colophon. [Not shown to scale.]

Special Edition: 60, 40 HC printed on Arches paper, 16 1/8 x 22 1/2" (40.9 x 57.1 cm), signed in pencil vertically lower right. Published in an unbound book *I Love Life*, numbered as follows on the colophon: 20 New York Edition, 20 Paris Edition, 20 Rest of the World, 40 reserved for the participating artists and collaborators marked *Exemplaire HC*. Each edition of *I Love Life* contains sixty-two works by twenty-eight artists.

Printer: Maurice Beaudet, Paris, France

Publisher: E.W. Kornfeld, Bern, Switzerland



11.6

11.6: FLOWERS 1964 •

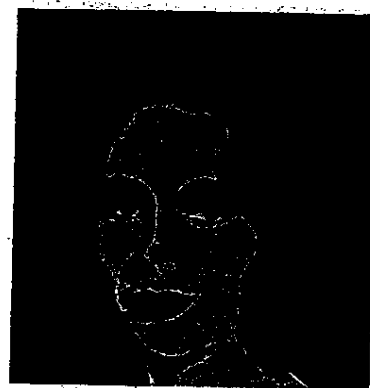
Offset lithograph on paper, 23 x 23" (58.4 x 58.4 cm). [Not shown to scale.]

Edition: approximately 300 signed and dated '64 in pen lower right; some signed in pencil.

Published to coincide with a Warhol exhibition at Leo Castelli Gallery, New York, November 21–December 17, 1964.

Printer: Total Color, New York

Publisher: Leo Castelli Gallery, New York



11.7

11.7: LIZ 1964 •

Offset lithograph on paper, 23 1/4 x 23 1/4" (58.7 x 58.7 cm). [Not shown to scale.]

Edition: approximately 300 signed and dated in ball-point pen.

Printer: Total Color, New York

Publisher: Leo Castelli Gallery, New York



11.8

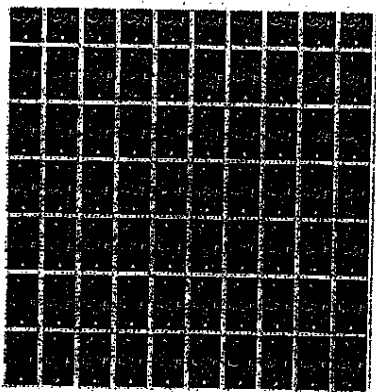
11.8: KISS 1966

Screenprint on plexiglass, 12 1/2 x 8" (31.7 x 20.3 cm)
on a plexiglass mount, 5 1/4 x 8" (13.3 x 20.3 cm).
[Not shown to scale.]

Edition: 75, 25 AP lettered A-Y; signature
embossed and number incised on plexiglass
mount. Published for the project *Seven Objects
in a Box*, containing works by seven artists.

Printer: KMF, Inc. (Knickerbocker Machine
& Foundry, Inc.), New York

Publisher: Tanglewood Press, Inc., New York



11.9

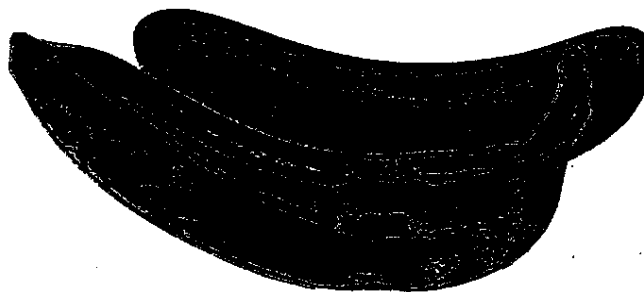
11.9: S&H GREEN STAMPS 1965 •

Offset lithograph on paper, 23 x 22 1/4" (58.4 x 57.8 cm).
[Not shown to scale.]

Edition: approximately 300; some signed in ball-point
pen; some dated. Six-thousand folded prints were used
as announcements for a Warhol exhibition at the Institute
of Contemporary Art in Philadelphia, Pennsylvania,
October 8 - November 21, 1965.

Printer: Eugene Feldman, Philadelphia, Pennsylvania

Publisher: Institute of Contemporary Art,
Philadelphia, Pennsylvania



11.10

11.10: BANANA CA. 1966

Screenprint on styrene, 24 x 53 1/4" (61 x 135.2 cm); image, approximately
17 x 36" (43.2 x 91.4 cm). The banana skin, printed on laminated plastic,
17 1/4 x 36 1/4" (45.4 x 92.1 cm), can be removed and placed anywhere on the
sheet. [Not shown to scale.]

Edition: approximately 300; some have a stamped signature on recto;
some signed on verso; some stamped AP on recto; some dated.

Printer: Unknown

Publisher: Andy Warhol, New York



II.11

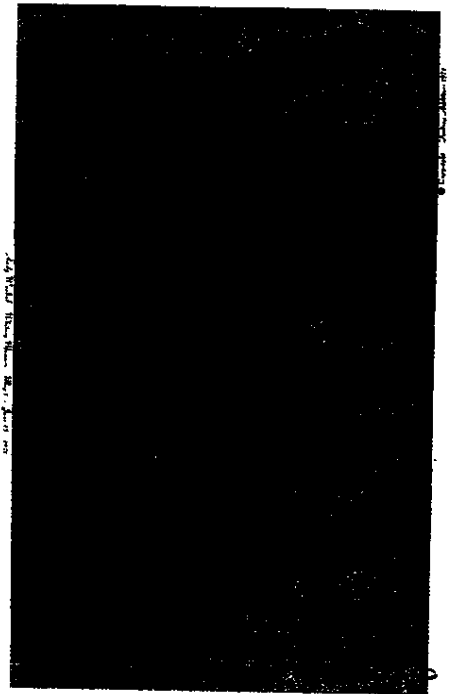
II.11: COW 1966 •

Screenprint on wallpaper, 45 1/2 x 29 3/4"
(115.6 x 75.6 cm).

Edition: unlimited with 100 signed with a rubber stamp and numbered on verso; some dated on recto. Published for an exhibition at Leo Castelli Gallery, New York, April 2–April 27, 1966.

Printer: Bill Miller's Wallpaper Studio, Inc., New York

Publisher: Andy Warhol, New York



II.11A

II.11A: COW 1971 •

Screenprint on wallpaper, 45 1/2 x 29 3/4"
(115.6 x 75.6 cm).

Edition: unlimited with approximately 100 signed in felt pen in 1979. Published for a Warhol exhibition at the Whitney Museum of American Art, New York, May 1–June 13, 1971.

Printer: Bill Miller's Wallpaper Studio, Inc., New York

Publisher: Factory Additions, New York



II.12

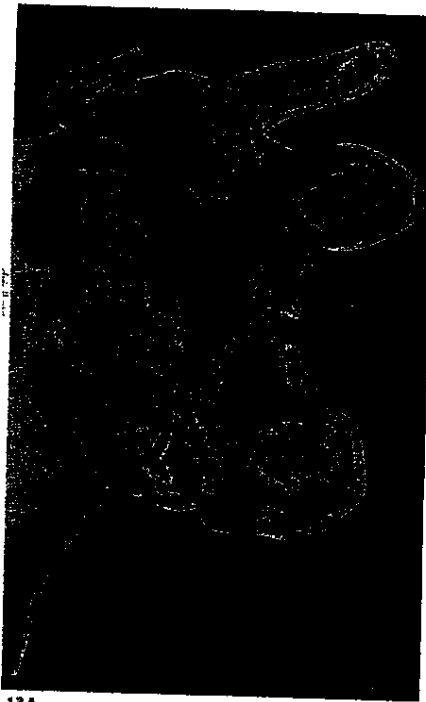
II.12: COW 1971 •

Screenprint on wallpaper, 45 1/2 x 29 1/4"
(115.6 x 75.6 cm).

Edition: unlimited with 150 signed, numbered,
and dated in ball-point pen on verso; some dated
on recto.

Printer: Bill Miller's Wallpaper Studio, Inc.,
New York

Publisher: Factory Additions, New York



II.12A

II.12A: COW 1976 •

Screenprint on wallpaper, 45 1/2 x 29 1/4"
(115.6 x 75.6 cm).

Edition: unlimited with approximately 100 signed
in felt pen in 1979. Published for an exhibition
at the Modern Art Pavilion, Seattle Center, Seattle,
Washington, November 18, 1976–January 9, 1977.

Printer: Bill Miller's Wallpaper Studio, Inc.,
New York

Publisher: Factory Additions, New York



II.13

**II.13: JACQUELINE KENNEDY I
(JACKIE I) 1966**

Screenprint on paper, 24 x 20" (61 x 50.8 cm);
image, 20 1/4 x 17 1/4" (52.4 x 43.5 cm). [Not shown
to scale.]

Edition: 200, 50 numbered in Roman numerals,
signed with a rubber stamp and numbered in
pencil on verso. Published in the portfolio *11 Pop
Artists I*, containing works by eleven artists.

Printer: KMF, Inc. (Knickerbocker Machine &
Foundry, Inc.), New York

Publisher: Original Editions, New York



II.14

**II.14: JACQUELINE KENNEDY II
(JACKIE II) 1966**

Screenprint on paper, 24 x 30" (61 x 76.2 cm).
[Not shown to scale.]

Edition: 200, 50 numbered in Roman numerals, signed
with a rubber stamp and numbered in pencil on verso.
Published in the portfolio *11 Pop Artists II*, containing
works by eleven artists.

Printer: KMF, Inc. (Knickerbocker Machine & Foundry,
Inc.), New York

Publisher: Original Editions, New York



II.15

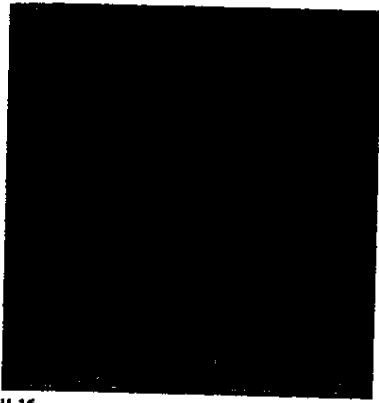
**II.15: JACQUELINE KENNEDY III
(JACKIE III) 1966**

Screenprint on paper, 40 x 30" (101.6 x 76.2 cm).
[Not shown to scale.]

Edition: 200, 50 numbered in Roman numerals, signed
with a rubber stamp and numbered in pencil on verso.
Published in the portfolio *11 Pop Artists III*, containing
works by eleven artists.

Printer: KMF, Inc. (Knickerbocker Machine
& Foundry, Inc.), New York

Publisher: Original Editions, New York



II.16

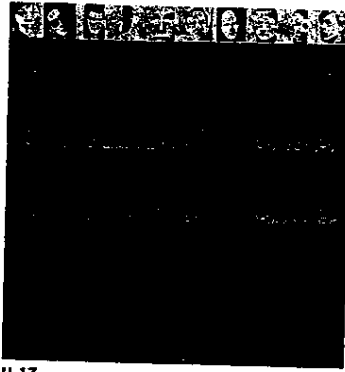
II.16: SELF-PORTRAIT 1966 •

Offset lithograph on silver coated paper, 23 x 23" (58.4 x 58.4 cm).

Edition: 300 signed and numbered in ball-point pen on verso; some signed on recto. Published to announce a Warhol exhibition at the Leo Castelli Gallery, New York, April 2–April 27, 1966.

Printer: Total Color, New York

Publisher: Leo Castelli Gallery, New York



II.17

II.17: PORTRAITS OF THE ARTISTS 1967

One hundred polystyrene boxes in ten colors, each 2 x 2" (5.1 x 5.1 cm), each screenprinted with a portrait of one of the ten artists in the portfolio *Ten from Leo Castelli*, to commemorate the tenth anniversary of the Leo Castelli Gallery, New York. Overall size of the work is 20 x 20" (50.8 x 50.8 cm), containing ten portraits of each artist.

Edition: 200, 25 lettered A–Y. A small initial and number are incised on a box printed with Warhol's portrait. The configuration of the boxes may vary from the one illustrated above.

Printer: Fine Creations, Inc., New York

Publisher: Tanglewood Press, Inc., New York



II.17A

Andy Warhol

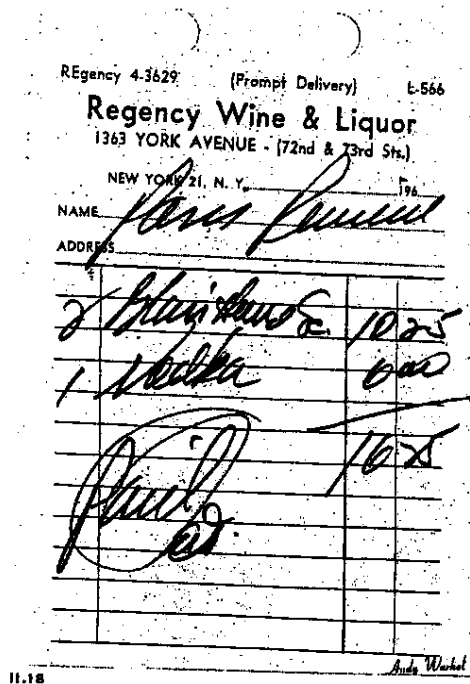
II.17A: PURPLE COWS 1967

Rubber stamp print on Rives paper, 9 1/2 x 6 1/2" (24.1 x 16.5 cm), tipped on Rives paper, 11 1/4 x 8 1/4" (28.2 x 20.9 cm); each image, 3/4 x 1" (1.9 x 2.5 cm). [Not shown to scale.]

Edition: 225 signed as follows: approximately 203 signed with a rubber stamp, 20 signed with a rubber stamp and signed in pencil lower right, 2 signed in pencil lower right. Published in the bound portfolio *Stamped Indelibly*, containing fifteen works by fourteen artists, which is numbered on the colophon page.

Printer: William Katz, New York

Publisher: Indianakatz, New York



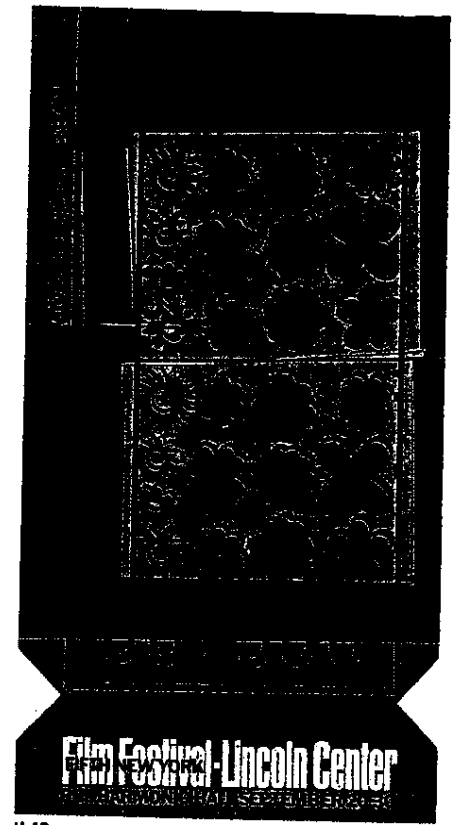
II.18: PARIS REVIEW 1967

Screenprint with die-cut holes on cream paper, 37 x 27 1/4" (94 x 68.9 cm). [Not shown to scale.]

Edition: 150 signed with a rubber stamp and numbered in pencil lower right. Published in a series of prints by forty artists to publicize and provide financial support for the *Paris Review* magazine.

Printer: Chiron Press, New York.

Publisher: *Paris Review*, New York



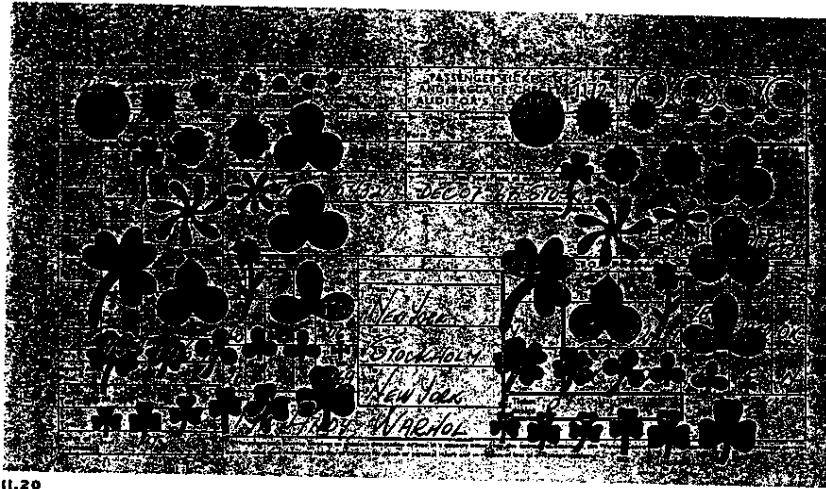
II.19: LINCOLN CENTER TICKET 1967

Screenprint on opaque acrylic, 45 x 24" (114.3 x 61 cm). [Not shown to scale.]

Edition: 200 signed and numbered with an engraving needle on verso. Published to commemorate the Fifth New York Film Festival at Lincoln Center.

Printer: Chiron Press, New York

Publisher: Leo Castelli Gallery, New York



II.20

II.20: SAS PASSENGER TICKET 1968

Screenprint on paper, 26 3/4 x 48 3/4" (67.9 x 123.8 cm). [Not shown to scale.]

Edition: 250 signed in pencil on verso. Published for a Warhol exhibition at the Moderna Museet, Stockholm, Sweden, February 10–March 17, 1968 which traveled to the Stedelijk Museum, Amsterdam, The Netherlands; Kunsthalle, Bern, Switzerland; Kunstnerses Hus, Oslo, Norway.

Printer: Stig Arbam AB, Malmö, Sweden

Publisher: Moderna Museet, Stockholm, Sweden



II.21

II.21: MARILYN MONROE (MARILYN) 1967 •

Screenprint on paper, 6 x 6" (15.2 x 15.2 cm).

[Not shown to scale.]

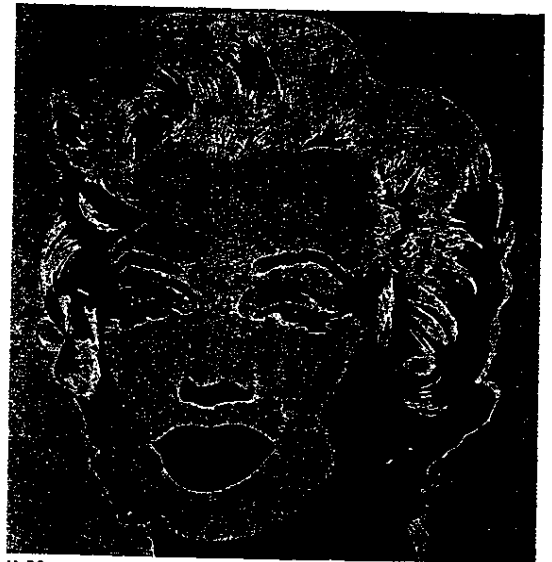
Edition: 100 signed in pencil and numbered with a rubber stamp on verso; some signed and unnumbered; some dated. There are numerous AP signed and marked *a.p.* in pencil on verso. Published to announce the publication of the *Marilyn Monroe (Marilyn)* portfolio.

Printer: Aetna Silkscreen Products, Inc., New York

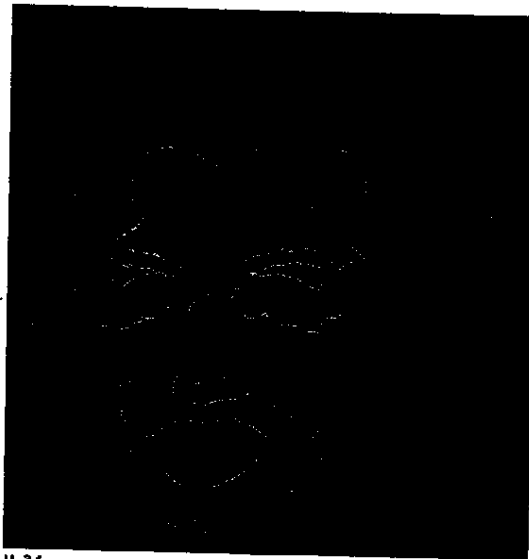
Publisher: Factory Additions, New York



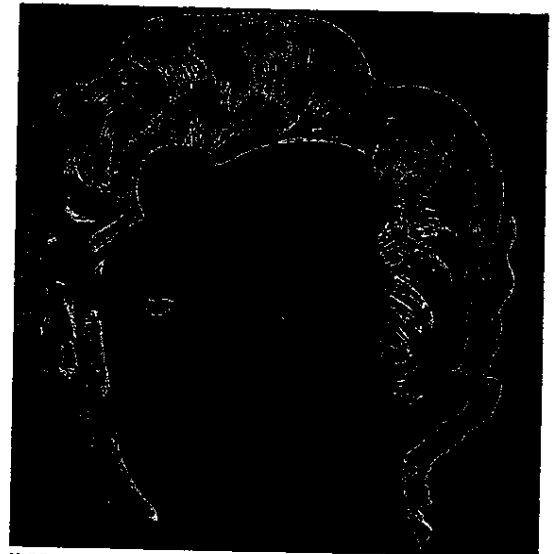
11.22



11.23



11.24



11.25

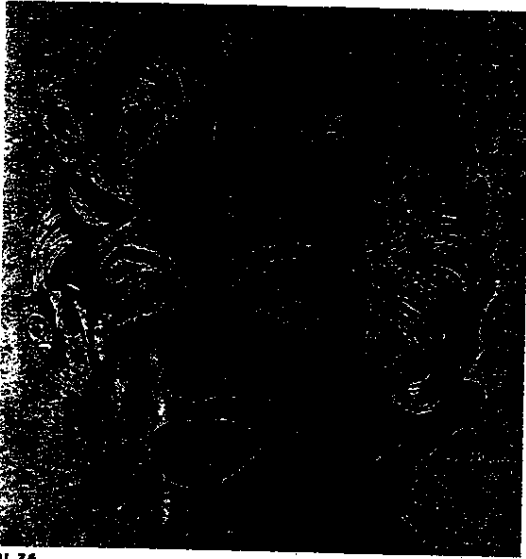
11.22-31: MARILYN MONROE (MARILYN) 1967

Portfolio of ten screenprints on paper, 36 x 36" (91.4 x 91.4 cm).

Edition: 250 signed in pencil and numbered with a rubber stamp on verso; some signed in ball-point pen; some initialled on verso; some dated. There are 26 AP signed and lettered A-Z on verso.

Printer: Aetna Silkscreen Products, Inc., New York

Publisher: Factory Additions, New York



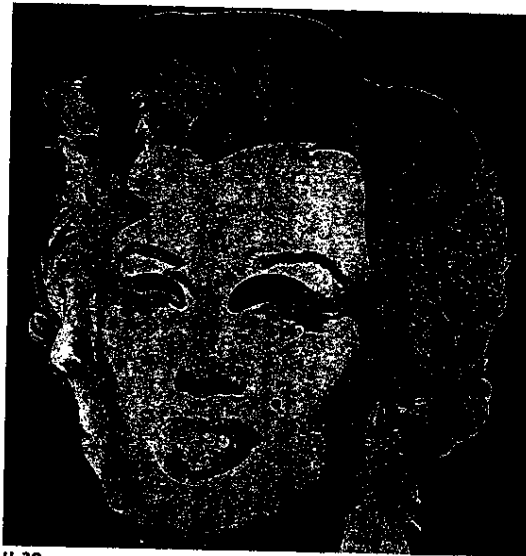
11.26



11.27



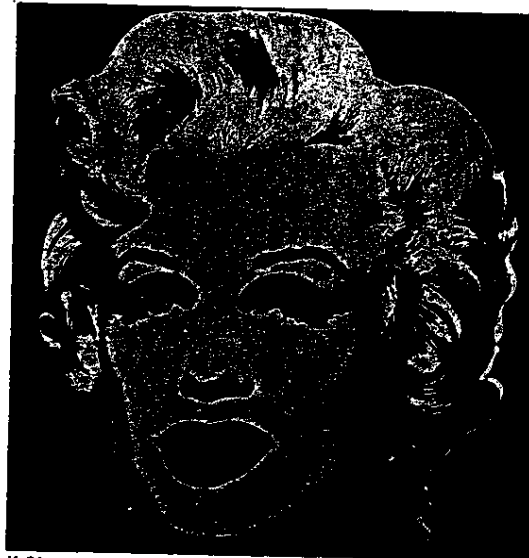
11.28



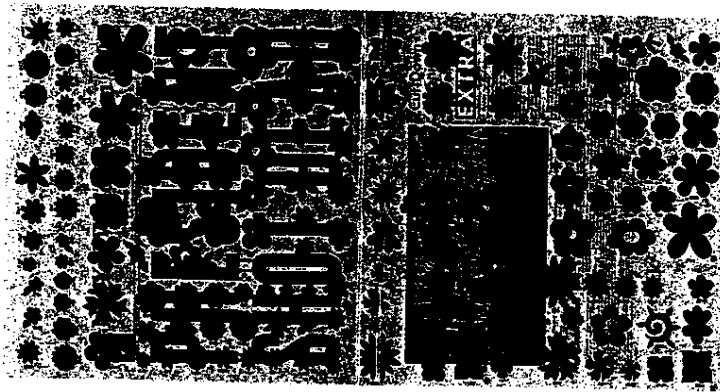
11.29



11.30



11.31



COVER OF FLASH - NOVEMBER, 22, 1963 1968

Screenprint on cloth mounted on cardboard, 22½ x 44½"
(57.1 x 113.7 cm), unsigned and unnumbered. [Not shown to scale.]

THE PRESIDENT WAS KILLED BY A BULLET THROUGH THE HEAD FIRED
AS HE RODE IN A MOTORCADE THROUGH DALLAS. TEXAS GOVERNOR
JOHN B. CONNELLEY, JR., STANDING IN THE SAME CAR, WAS SHOT IN THE CHEST,
WIFE AND SON. HIS CONDITION WAS DESCRIBED AS SERIOUS, BUT NOT
CRITICAL.

VICE PRESIDENT LYNN B. JOHNSON, 49 YEARS THREE DAYS OLD,
AND WIFE, MRS. JOHNSON, 46, WERE SHOT IN THE STERN OF THE
UNITED STATES 90 MINUTES AFTER 11:00 A.M. JOHNSON WAS
PROMOTED FROM BY 1:00 P.M. (EST). MR. JOHNSON IS 56 YEARS OLD;
MR. JOHNSON WAS 46.

SHORTLY AFTER 7 P.M. DALLAS POLICE ANNOUNCED THEY HAD
ARRESTED A "HOT SUSPECT" IN THE ASSASSINATION. HE WAS IDENTIFIED
AS LEE HARVEY OSWALD, 30, WHO IS EMPLOYED AT THE TEXAS SCHOOL
DEPARTMENT, ADJUNCT TO THE JAMES EARL RAY. OSWALD, WHO PREVIOUSLY
LIVED IN THE DISTRICT OF COLUMBIA, WAS ARRESTED IN CONNECTION WITH THE
SLAYING OF J. E. TAPPEL, A DALLAS PHOTOGRAPHER, SHORTLY AFTER
PRESIDENT JOHNSON WAS KILLED.

THE PRESIDENT WAS STRUCK WHEN HE WAS SHOT IN AN OPEN CAR WHEN
ON HIS WAY TO THE DALLAS TRADE MART, WHERE HE WAS TO DELIVER A
SPEECH TO A GROUP OF THE CITY'S LEADING CITIZENS. HE WAS ARRESTED
IN DALLAS FROM FIVE MILES AT 11:27 A.M. (EST) TODAY.

PAGE 7

WASHINGTON, NOV. 22 -- PRESIDENT LYNN B. JOHNSON TODAY
LEAVED A PROBABLY THE MOST INTERESTING MURDER. THE DAY OF PRESIDENT
JOHN F. JOHNSON'S FUNERAL, A DAY OF NATIONAL MOURNING.

THE WHITE HOUSE ANNOUNCED THAT THE SLAIN PRESIDENT WILL BE
BURIED IN ALEXANDRIA NATIONAL CEMETERY. THE BODY WILL BE LIE IN
THE EAST ROOM OF THE WHITE HOUSE UNTIL TOMORROW, WHEN IT WILL BE
MOVED TO THE CAPITAL. TOMORROW AT 1 P.M. (EST). ON MONDAY, THE
PRESIDENT WILL RETURN TO THE WHITE HOUSE, WHERE IT WILL BE MET
BY MEMBERS INCLUDING 3 MEMBERS OF CONGRESS FROM AROUND THE WORLD.
FROM THERE, IT WILL PROCEED TO ST. MATTHEW'S ROMAN CATHOLIC CHURCH
CATHEDRAL, WHERE A PHOTOGRAPHIC REPORTAGE WILL BE MADE BY
STANLEY CARROLL, EDITOR OF DOWNEY A LONG-TIME FRIEND OF THE
OSWALD FAMILY.

LEADERS

WASHINGTON, NOV. 22 -- PRESIDENT JOHNSON ORDERED CLOSING OF
THE GOVERNMENT TODAY AND DECLARED MOURNING FOR PRESIDENT JOHNSON
OF DALLAS, TEXAS, AS WELL AS MOURNING OF STANLEY CARROLL, THE
NON-COMMUNIST MURDER.

THE PRESIDENT MET WITH HIS CABINET THIS AFTERNOON AND
ORDERED ALL MEMBERS TO WEAR AN ARMBAND. THREE PRESIDENT FOLLOWS
THE SIX MEMBERS WHO HAD BEEN FLYING TO JAPAN WERE HEAD OF THE
ADMINISTRATIVE AND RECEIVED, AS WELL AS ATTORNEY GENERAL ROBERT F.
KENNEDY, THE SLAIN PRESIDENT'S MURDER.

THE WHITE HOUSE ANNOUNCED PRESIDENT JOHNSON WILL ADDRESS
A JOINT SESSION OF CONGRESS AT 10:30 P.M. (EST) TOMORROW.

PAGE 10

DALLAS 1ST LEAD BUREAU
DALLAS, NOV. 22 -- LEE HARVEY OSWALD, ACCUSED SLAYER OF
PRESIDENT JOHNSON, WAS SHOT AND SEVERELY WOUNDED IN THE BACK OF
THE DALLAS POLICE HEADQUARTERS TODAY.

ATTORNEYS

BULLETIN 1ST AND 1ST LEAD BUREAU 222 TODAY.
OSWALD WAS SHOT THREE TIMES FROM POLICE HEADQUARTERS IN THE DALLAS
COUNTY JAIL. AS HE WAS SHOT THROUGH THE BACK OF THE HEAD, HE WAS
PLACED BY TWO POLICEMEN, A MAN RECENTLY IDENTIFIED AS JACK RUFFY, A
DALLAS NIGHTCLUB OWNER, PUSHED THROUGH THE CURTAIN OF OSWALD, PUT
ATTORNEYS

A RUN TO OSWALD'S RESIDENCE AND PULLED THE TRUCKS. THE ACCUSED
OSWALD SLAMMED TO THE FLOOR WHILE POLICE UNSTUCK THE CAR FROM
RUFFY'S HAND. ONE OF THE OFFICERS SHOUTED, "JACK, YOU SON OF A
BITCH."

OSWALD WAS PUSHED IN AN AMBULANCE AND RUSHED TO PARKLAND HOSPITAL,
WHERE PRESIDENT JOHNSON WAS SHOT TWO DAYS AGO.

ATTORNEYS

BULLETIN 2ND AND 1ST LEAD BUREAU 222 TODAY.
THE SHOOTING TOOK PLACE IN A COOL DRAUGHT ROOMING HOUSE WITH
SHOWER AND TELEVISION CLOSET. ONE NETWORK, IN FACT, HAD LIVE
CAMERA TRAINED ON OSWALD AT THE INSTANT OF THE SHOOTING.
RUFFY, WHO WAS IMMEDIATELY WOUND TO POLICE, WAS UNSTUCK FROM
AN ELEVATOR AND THEN SHOT.

ATTORNEYS

PAGE 12

EXAMPLES OF TELETYPE TEXT

II.32-42: FLASH - NOVEMBER 22, 1963 1968

Portfolio of eleven screenprints, colophon, and Teletype text on paper,
21 x 21" (53.3 x 53.3 cm). The prints, wrapped with the screenprint cover, are
in a plexiglass box, 23 x 22½" x 2" (58.4 x 57.1 x 5.1 cm). [Not shown to scale.]

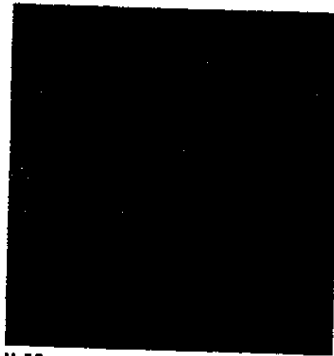
Edition: 200, 26 numbered in Roman numerals; 10 lettered A-J have three addi-
tional screenprints, each of which is a composite of images from II.33 and II.38.
(See II.43A-43C.) Each print, housed in a folder with a page of Teletype text,
is signed in ball-point pen on verso; the colophon is signed and numbered in ball-
point pen. The three additional prints are not in folders.

Printer: Aetna Silkscreen Products, Inc., New York

Publisher: Racolin Press, Inc., Briarcliff Manor, New York



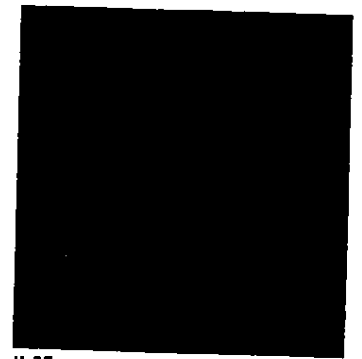
II.32



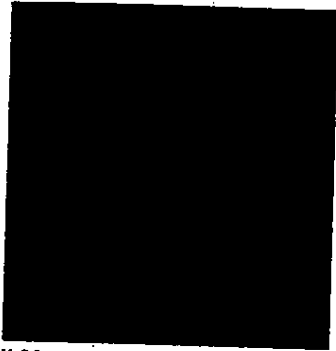
II.33



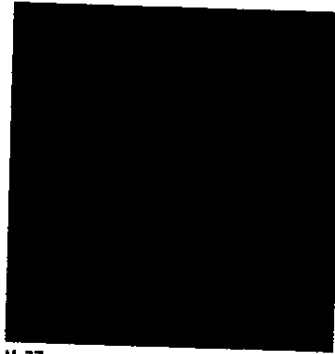
II.34



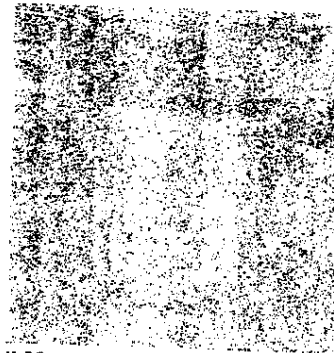
II.35



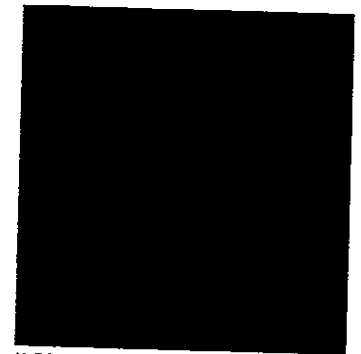
II.36



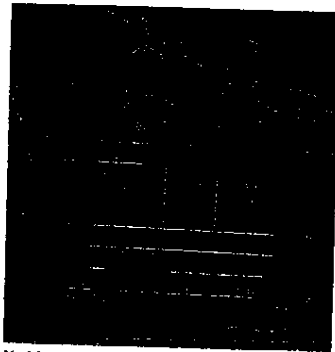
II.37



II.38



II.39



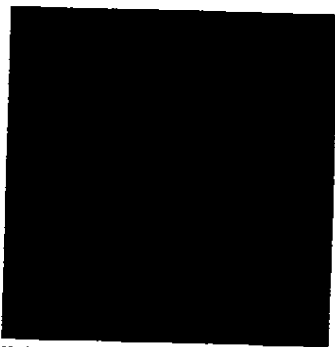
II.40



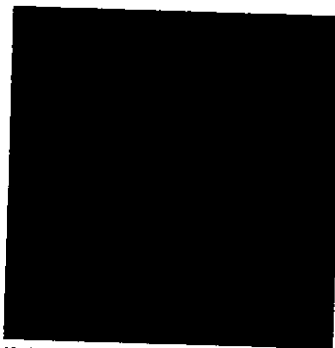
II.41



II.42



II.43A



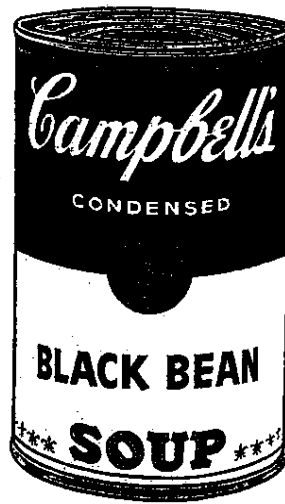
II.43B



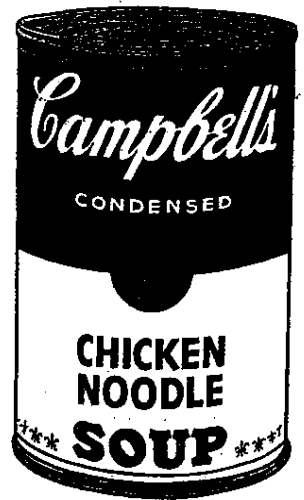
II.43C

II.43A-43C: FLASH-NOVEMBER 22, 1963 1968

Additional screenprints in portfolios lettered A-J. (See II.32-42.)



II.44



II.45



II.46



II.47

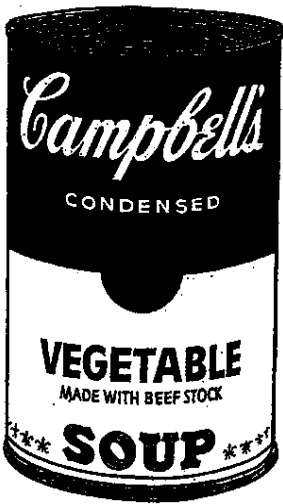
II.44-53: CAMPBELL'S SOUP | 1968

Portfolio of ten screenprints on paper,
35 x 23" (88.9 x 58.4 cm).

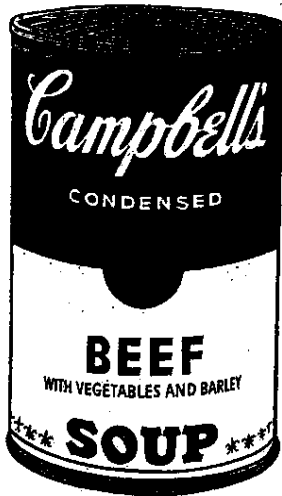
Edition: 250 signed in ball-point pen and numbered
with a rubber stamp on verso. There are 26 AP signed
and lettered A-Z in ball-point pen on verso.

Printer: Salvatore Silkscreen Co., Inc., New York

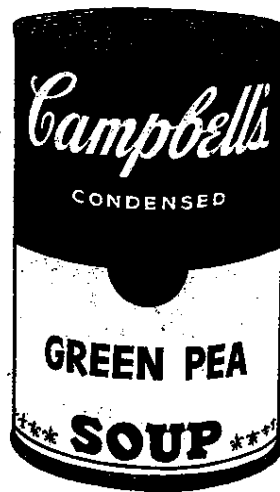
Publisher: Factory Additions, New York



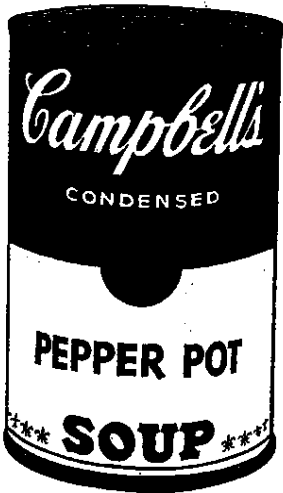
11.48



11.49



11.50



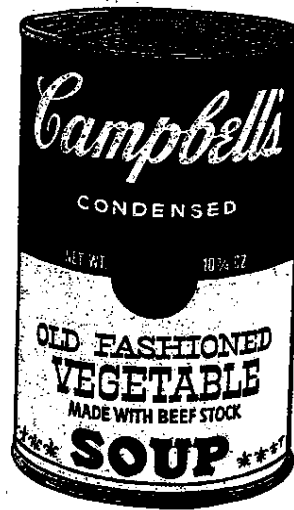
11.51



11.52



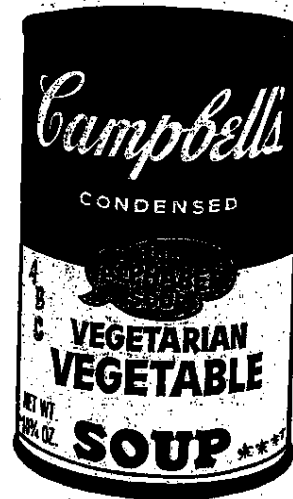
11.53



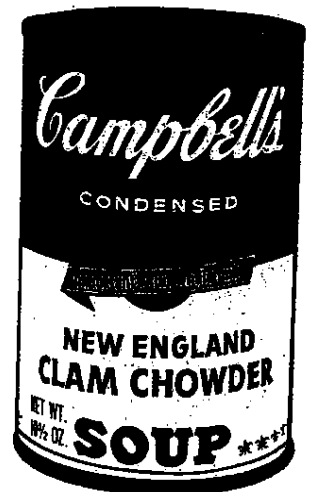
II.54



II.55



II.56



II.57

II.54-63: CAMPBELL'S SOUP II 1969

Portfolio of ten screenprints on paper,
35 x 23" (88.9 x 58.4 cm).

Edition: 250 signed in ball-point pen and numbered
with a rubber stamp on verso. There are 26 AP signed
and lettered A-Z in ball-point pen on verso.

Printer: Salvatore Silkscreen Co., Inc., New York

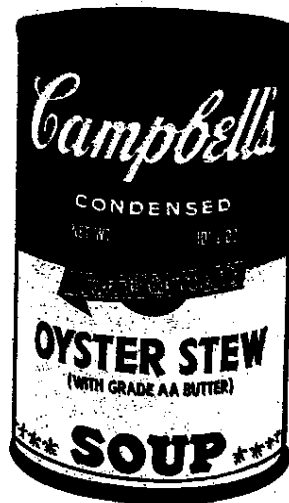
Publisher: Factory Additions, New York



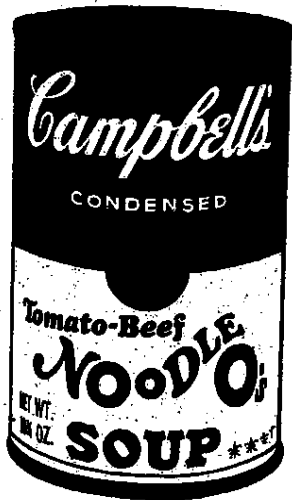
11.58



11.59



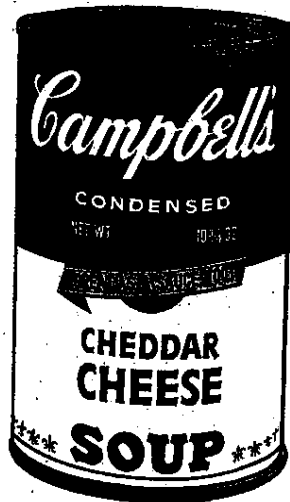
11.60



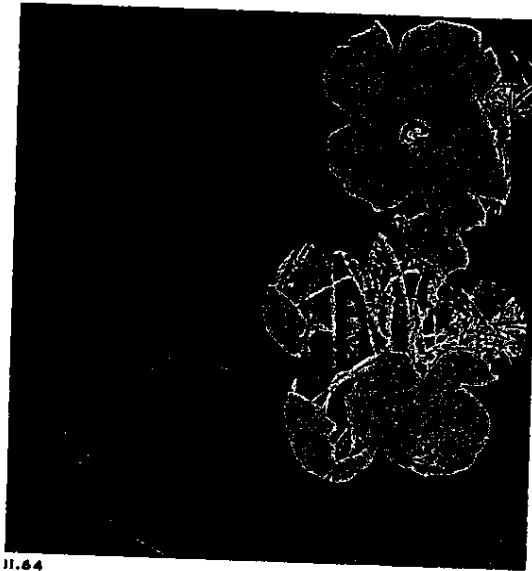
11.61



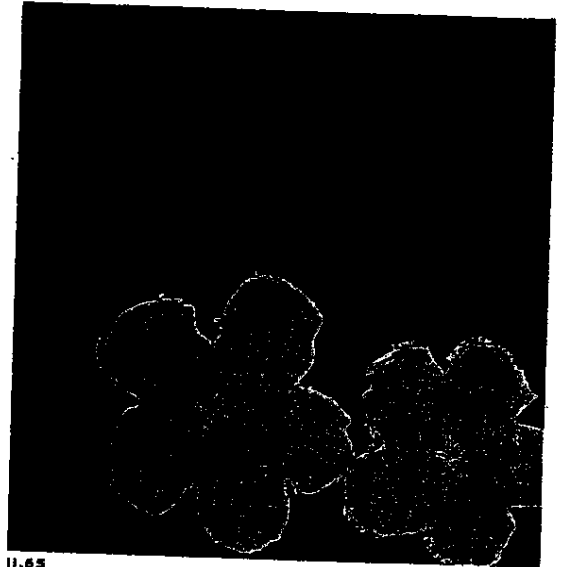
11.62



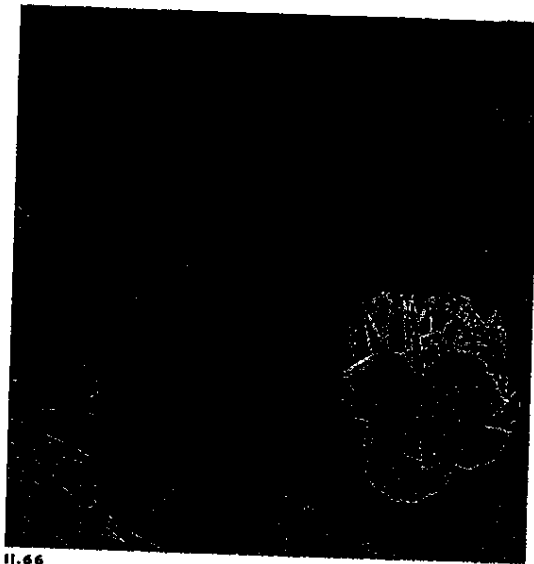
11.63



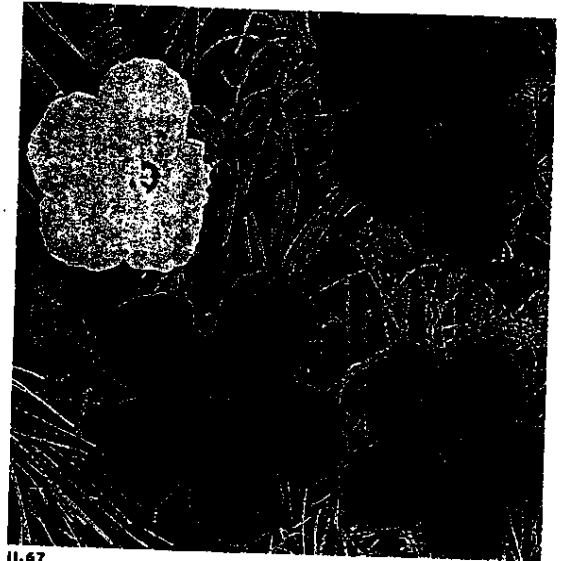
II.64



II.65



II.66



II.67

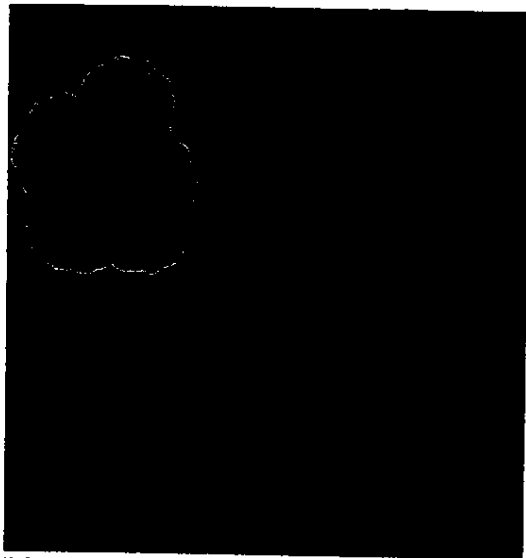
II.64-73: FLOWERS 1970

Portfolio of ten screenprints on paper,
36 x 36" (91.4 x 91.4 cm).

Edition: 250 signed in ball-point pen and numbered
with a rubber stamp on verso; some dated. There are 26
AP signed and lettered A-Z in ball-point pen on verso.

Printer: Aetna Silkscreen Products, Inc., New York

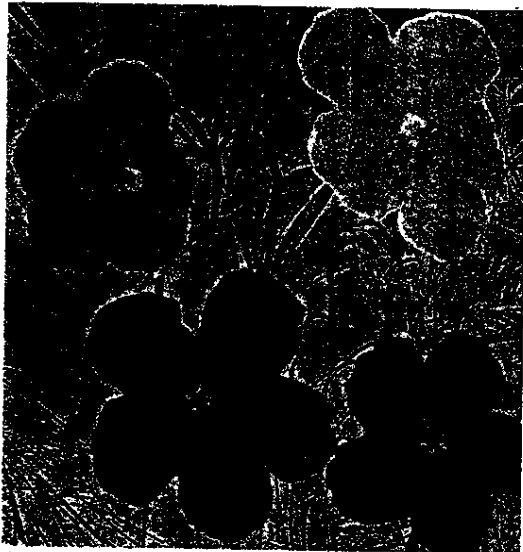
Publisher: Factory Additions, New York



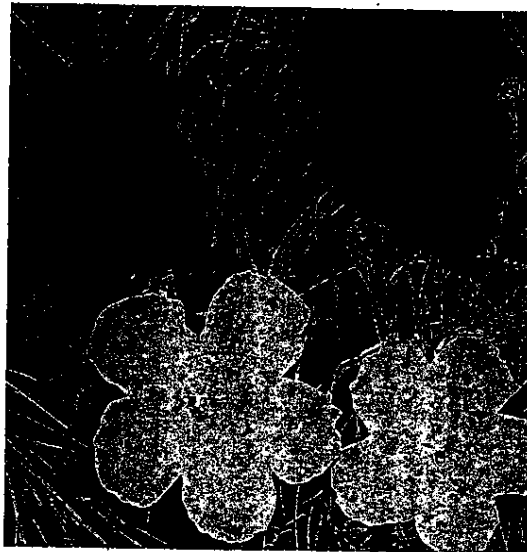
11.68



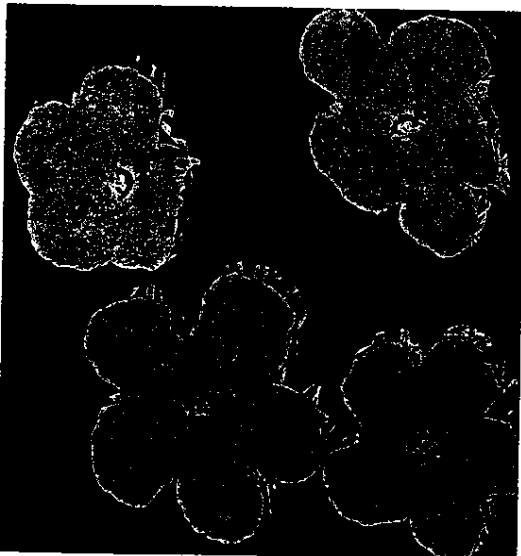
11.69



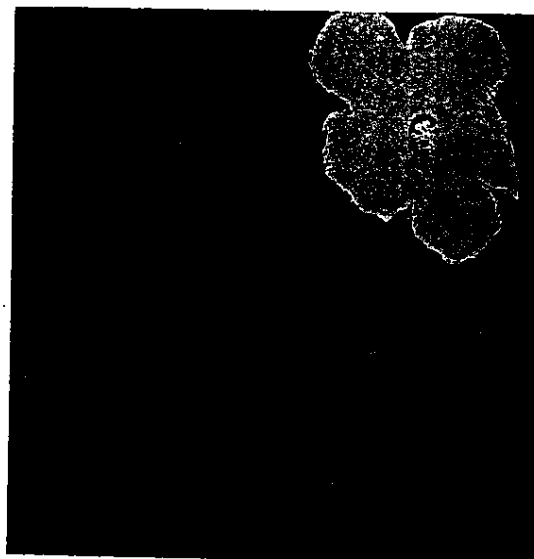
11.70



11.71



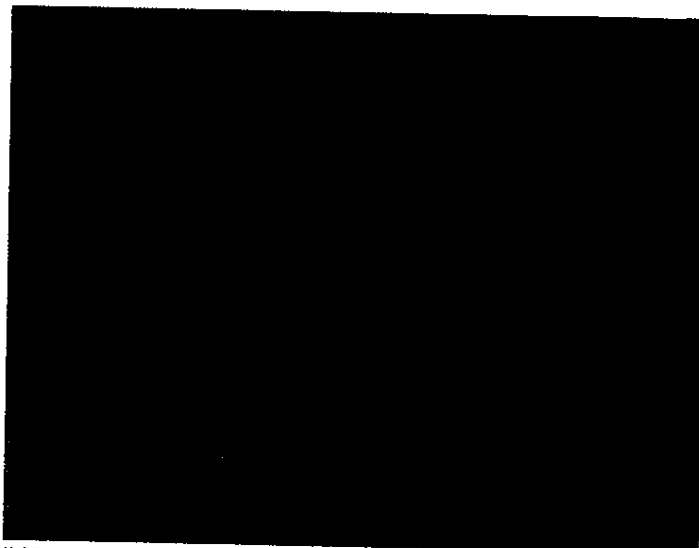
11.72



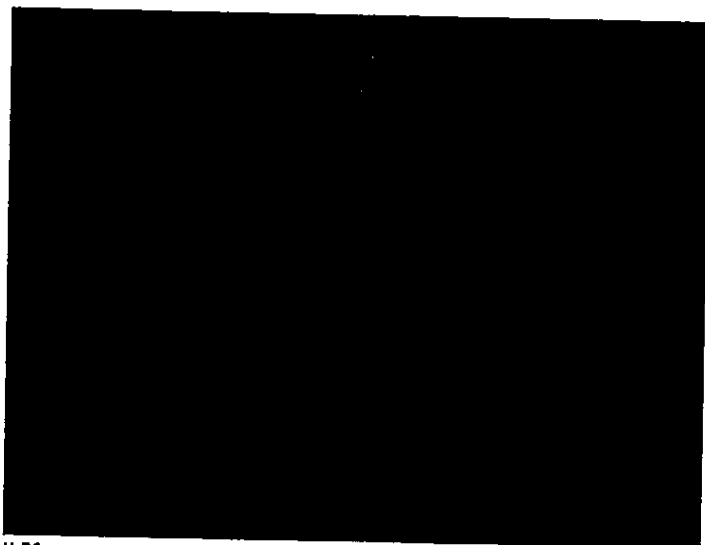
11.73



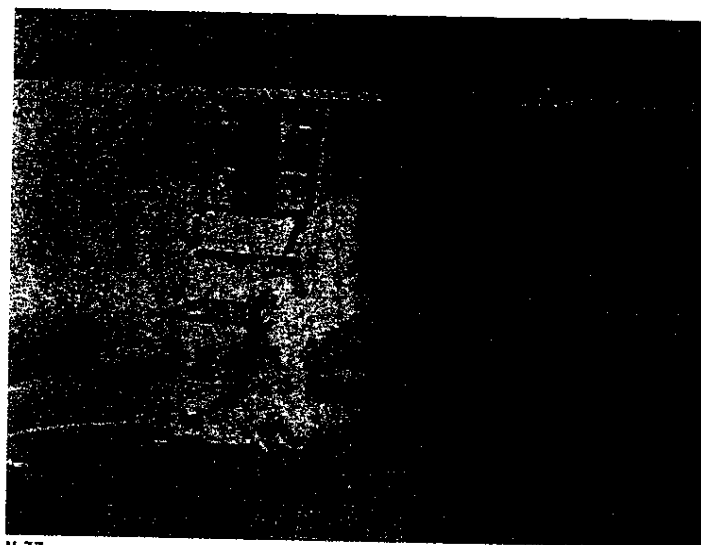
II.74



II.75



II.76



II.77

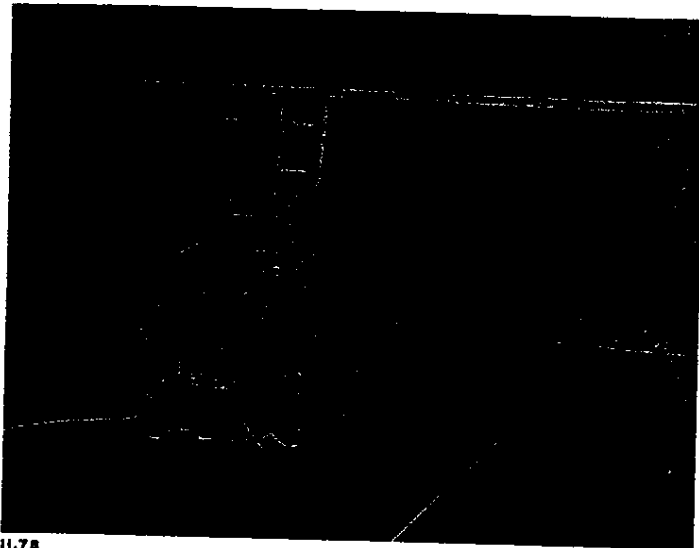
II.74-83: ELECTRIC CHAIRS 1971

Portfolio of ten screenprints on paper, 35½ x 48" (90.2 x 121.9 cm).

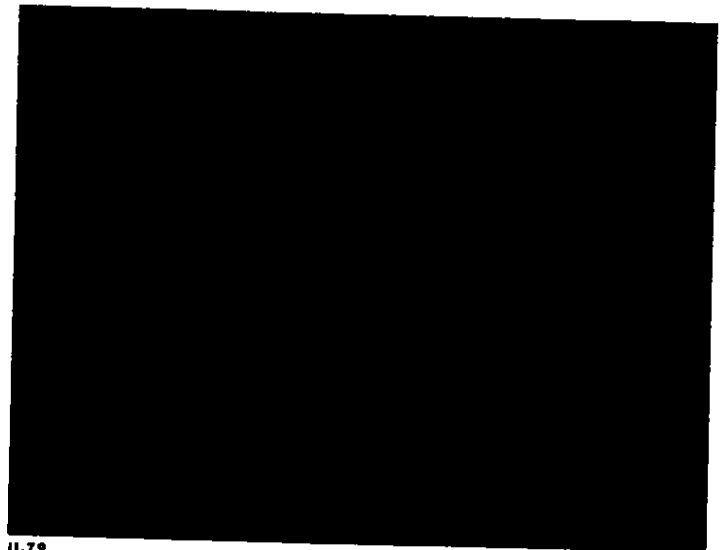
Edition: 250 signed and dated '71 in ball-point pen and numbered with a rubber stamp on verso; some signed in pencil. There are 50 AP numbered in Roman numerals, signed and dated in ball-point pen on verso and stamped AP and numbered with a rubber stamp on verso.

Printer: Silkprint Kettner, Zürich, Switzerland

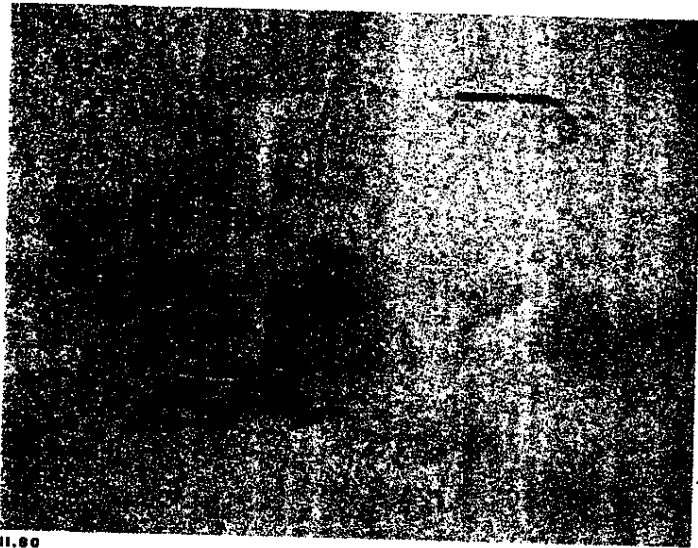
Publisher: Bruno Bischofberger, Zürich, Switzerland



11.78



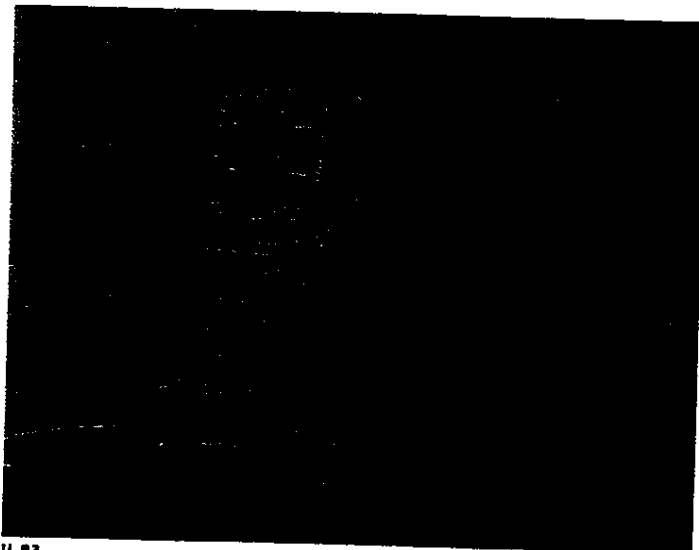
11.79



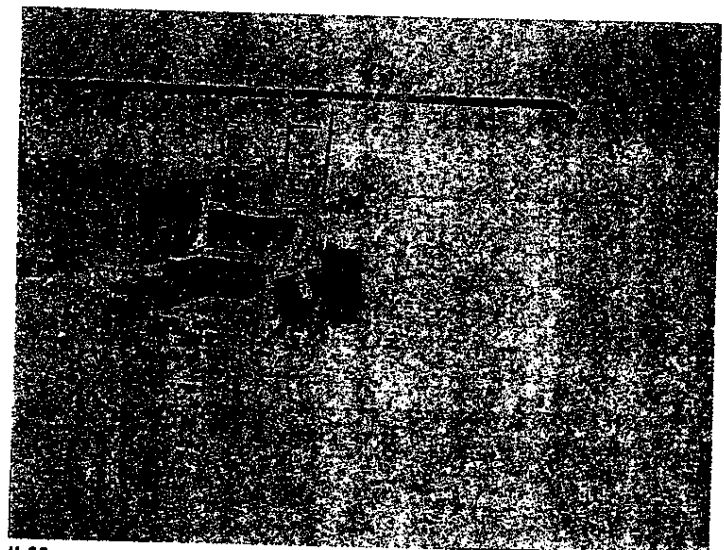
11.80



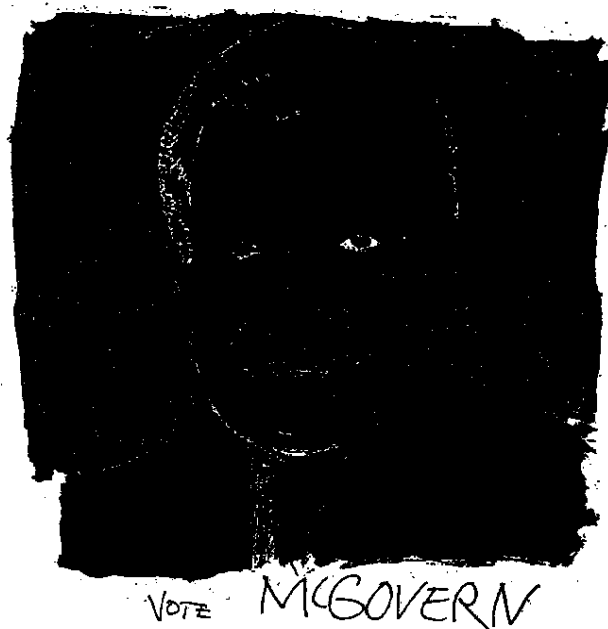
11.81



11.82



11.83



II.84

II.84: VOTE MCGOVERN 1972

Screenprint on Arches 88 paper, 42 x 42" (106.7 x 106.7 cm).

Edition: 250 signed and numbered in ball-point pen on verso. There are 22 proofs divided as follows: 1 RTP, 1 PP II, 16 CTP, 3 Gemini impressions, 1 Cancellation, signed and numbered in ball-point pen on verso. Some TP do not have the *Vote McGovern* lettering. Published to raise funds for the George McGovern campaign for president.

Printer: Jeff Wasserman at Gemini G.E.L., Los Angeles, California

Publisher: Gemini G.E.L., Los Angeles, California



II.89

II.89: MAO 1973

Xerox print on typewriter paper, 11 x 8 1/2" (27.9 x 21.6 cm).

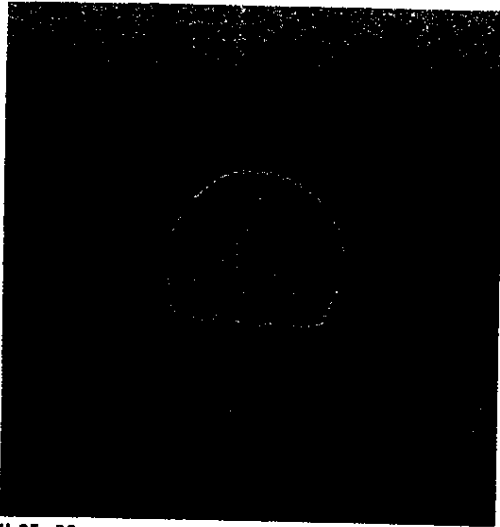
[Not shown to scale.]

Edition: 300, 25 AP, 31 PP, 6 HC, signed and numbered in ball-point pen on verso. Each print is unique. (See IIA.89, p. 164.)

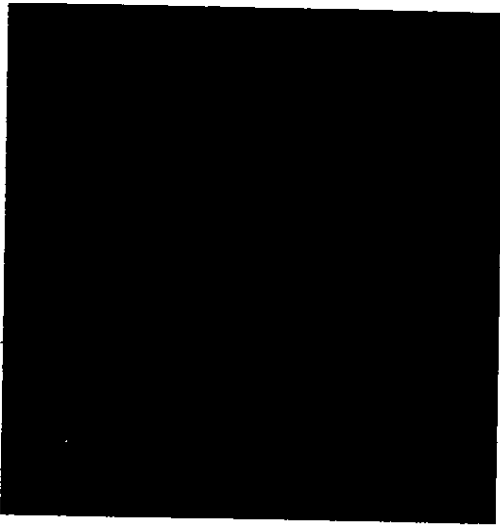
Published in the portfolio *The New York Collection for Stockholm*, containing works by thirty artists to support a project to purchase a collection of works by New York artists of the 1960s for the Moderna Museet, Stockholm, Sweden.

Printer: Julie Martin, New York

Publisher: Experiments in Art and Technology, New York



II.85-88

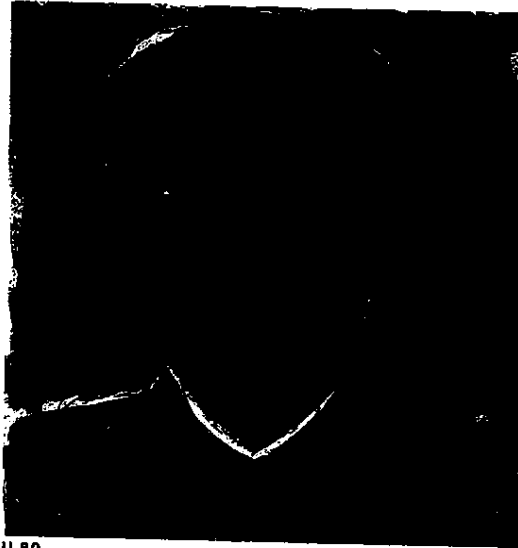
**II.85-88: SUNSET 1972**

Screenprint on paper, 34 x 34" (86.4 x 86.4 cm).

Edition: 632 unique prints divided as follows: 40 portfolios containing four prints each, signed and numbered in pencil on verso. The remaining 472 prints were used by architects Johnson & Burgee for the Hotel Marquette, Minneapolis, Minnesota. In 1981, upon removal from the hotel, these prints were signed, numbered 1/470-470/470, and dated in pencil on verso, and two were marked HC; they were stamped in black on verso *Hotel Marquette Prints*. (See IIA.85-88, p. 165.)

Printer: Salvatore Silkscreen Co., Inc., New York

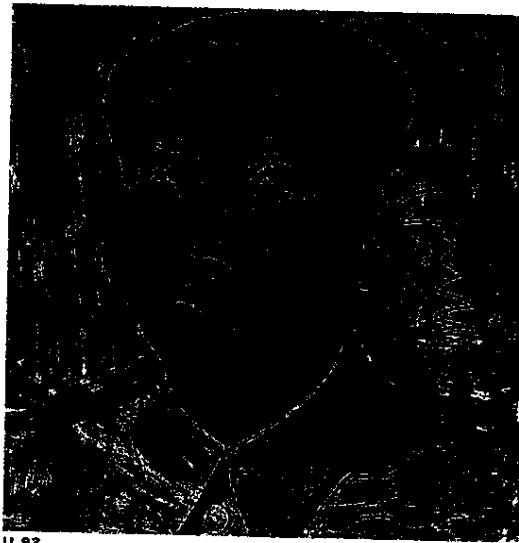
Publisher: David Whitney, New York



II.90



II.91



II.92



II.93

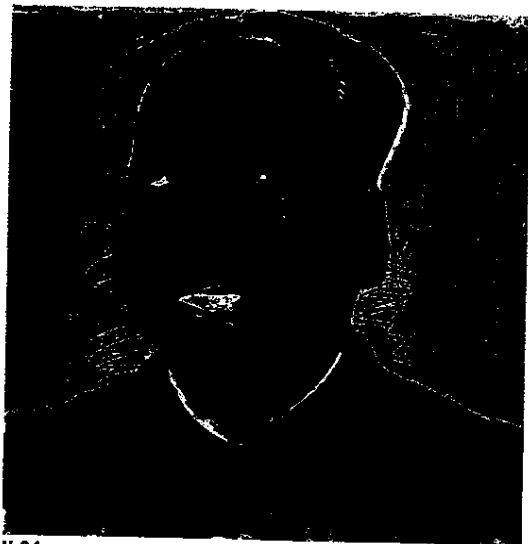
II.90 - 99: MAO 1972

Portfolio of ten screenprints on Beckett High White paper, 36 x 36" (91.4 x 91.4 cm).

Edition: 250 signed in ball-point pen and numbered with a rubber stamp on verso. There are 50 AP signed and numbered in pencil on verso; some signed and numbered in ball-point pen.

Printer: Styria Studio, Inc., New York

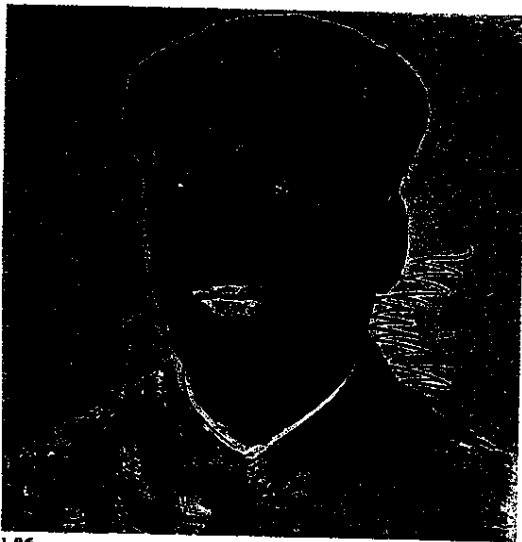
Publisher: Castelli Graphics and Multiples, Inc., New York



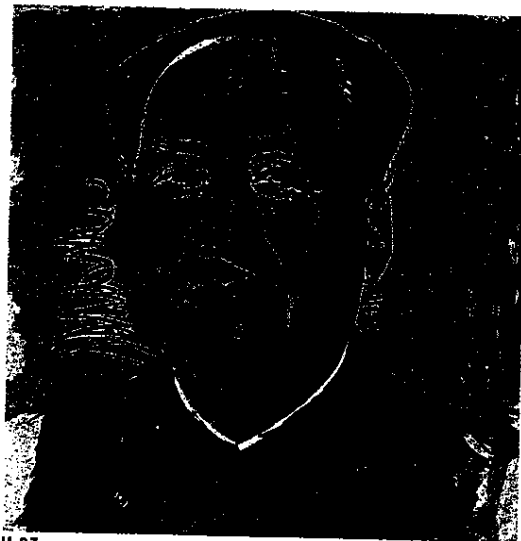
11.94



11.95



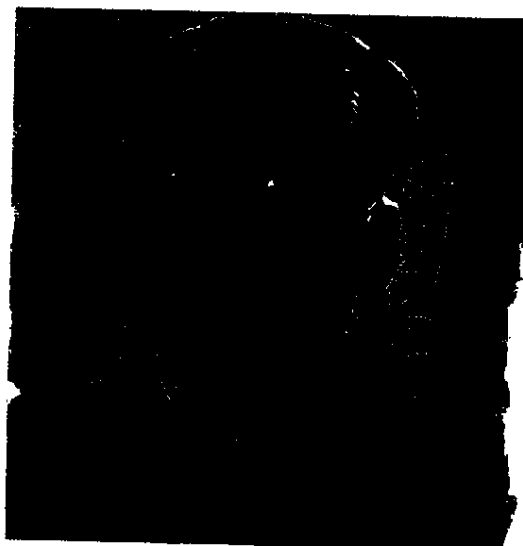
1.96



11.97



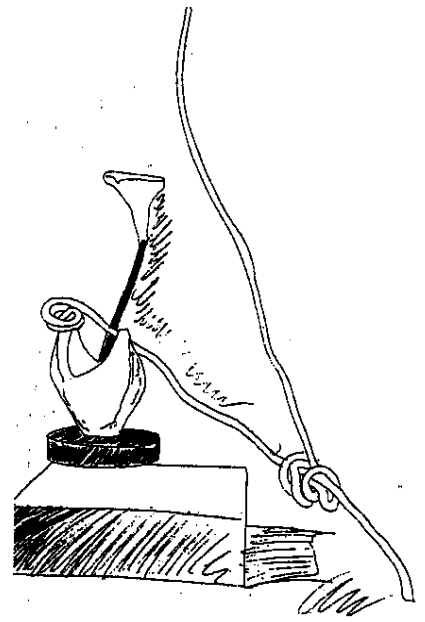
98



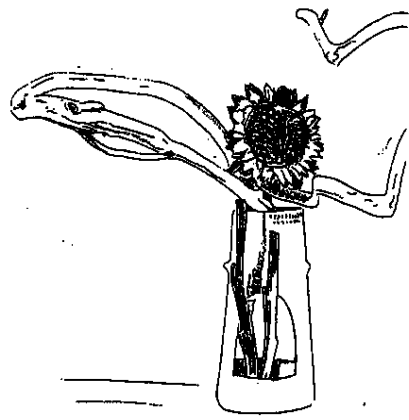
11.99



II.100



II.101



II.102



II.103

II.100 - 109: FLOWERS (BLACK AND WHITE) 1974

Portfolio of ten screenprints on Arches paper and J. Green paper, 40 1/4 x 27 1/4" (103.8 x 69.2 cm). Some portfolios are assembled with both types of paper.

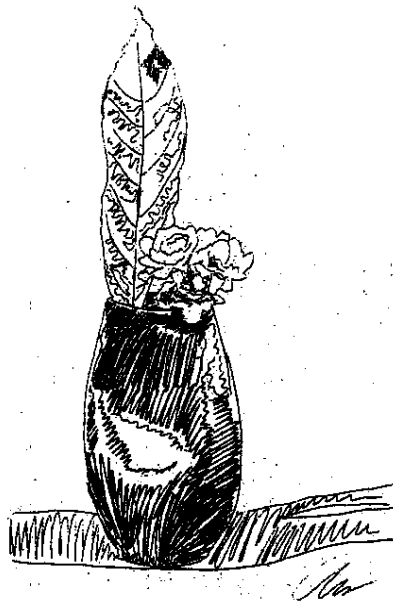
Edition: 100 signed and numbered in pencil on verso, initialed in pencil lower right.

Printer: Alexander Heinrici, New York

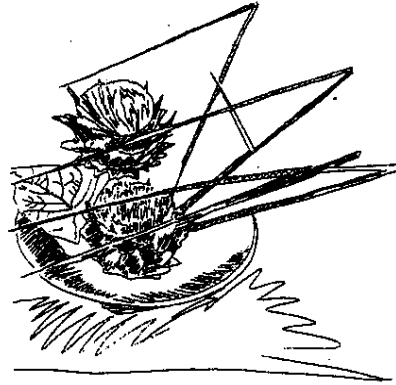
Publisher: Peter M. Brant, Castelli Graphics, and Multiples, Inc., New York



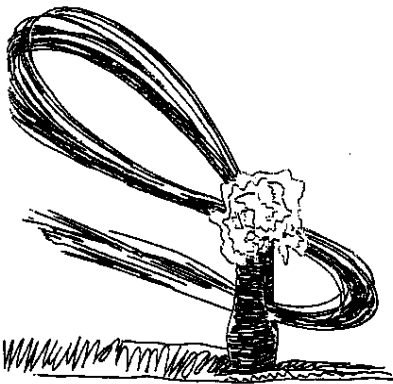
II.104



II.105



II.106



II.107



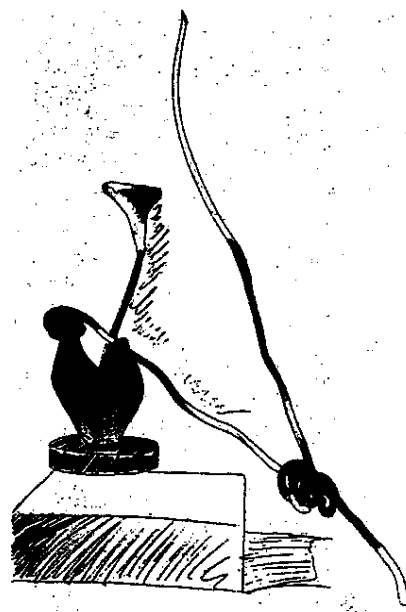
II.108



II.109



II.110



II.111



II.112



II.113

II.110-119: FLOWERS (HAND-COLORED) 1974

Portfolio of ten screenprints hand-colored with Dr. Martin's aniline watercolor dyes on Arches paper and J. Green paper, 40 $\frac{1}{8}$ x 27 $\frac{1}{4}$ " (103.8 x 69.2 cm). Some portfolios are assembled with both types of paper. Each print is unique. (See IIA.110-119, pp. 166-67.)

Edition: 250, 50 AP, signed, numbered, and dated '74 in pencil on verso, initialled in pencil lower right.

Printer: Alexander Heinrici, New York

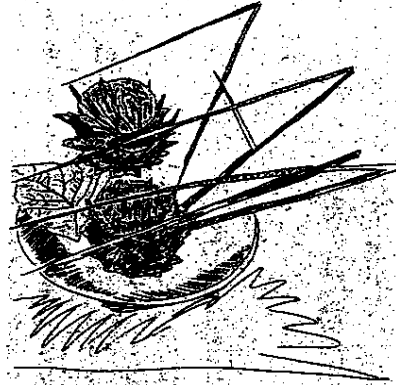
Publisher: Peter M. Brant, Castelli Graphics, and Multiples, Inc., New York



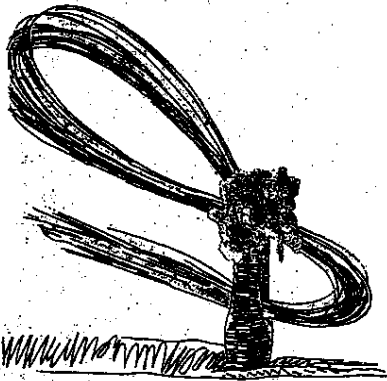
II.114



II.115



II.116



II.117



II.118



II.119



II.120



II.121

II.120: UNTITLED 12 1974

Screenprint on Arches paper, 30 x 22"
(76.2 x 55.9 cm); image, 19 x 16" (48.3 x 40.6 cm).
[Not shown to scale.]

Edition: 100, 13 AP, 3 PP, signed, numbered, and dated '74 in ball-point pen on verso; AP and PP are not dated. Published in the portfolio *For Meyer Schapiro*, containing works by twelve artists on the occasion of his seventieth birthday.

Printer: Alexander Heinrici, New York

Publisher: The Committee to Endow a Chair in Honor of Meyer Schapiro at Columbia University, New York

II.121: PALOMA PICASSO 1975

Screenprint on Arches paper, 41 x 29 1/4"
(104.1 x 74.9 cm).

Edition: 90, 15 AP, 3 PP, 30 HC, 30 numbered in Roman numerals, signed and numbered in pencil on verso. Published in the portfolio *America's Hommage à Picasso*, containing works by eleven artists. This is Volume VI of the six-volume *Hommage à Picasso* project, containing works by sixty-eight artists, published after Picasso's death.

Printer: Alexander Heinrici, New York

Publisher: Propyläen-Verlag, Berlin, Germany; Panthéon Presse, Rome, Italy



II.122



II.123

II.122: MARCIA WEISMAN 1975

Screenprint on Arches Aquarelle paper,
44 x 28 3/4" (111.8 x 73 cm).

Edition: 10 initialled in pencil lower left.

Printer: Unknown

Publisher: Andy Warhol Enterprises, Inc., New York

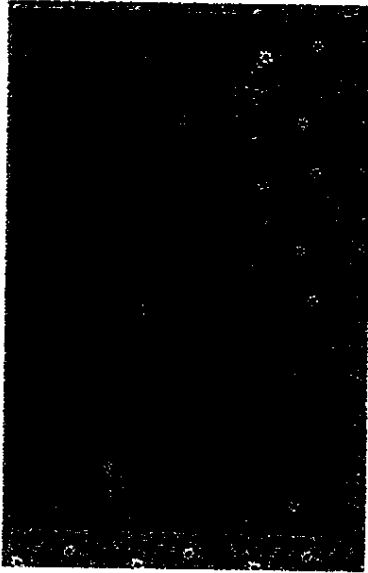
II.123: FREDERICK WEISMAN 1975

Screenprint on Arches Aquarelle paper,
44 x 28 3/4" (111.8 x 73 cm).

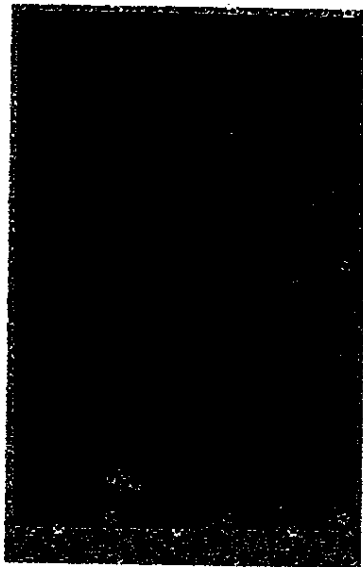
Edition: 10 initialled in pencil lower right.

Printer: Unknown

Publisher: Andy Warhol Enterprises, Inc., New York



II.124



II.125

II.124: MERCE CUNNINGHAM I 1974

Screenprint on Japanese gift wrapping paper, 30 x 20" (76.2 x 50.8 cm). [Not shown to scale.]

Edition: 100, 30 AP, 3 PP, 5 HC, signed and numbered in pencil on verso. There are 4 TP on blue, gray, green, and red Cockerell paper, 25 1/2 x 20 1/4" (64.8 x 51.4 cm), signed and numbered in pencil on verso in the mid-1980s. Published in the portfolio *Cunningham I*, containing works by seven artists, to raise funds for the Merce Cunningham Dance Company, New York.

Printer: Alexander Heinrici, New York

Publisher: Castelli Graphics and Multiples, Inc., New York

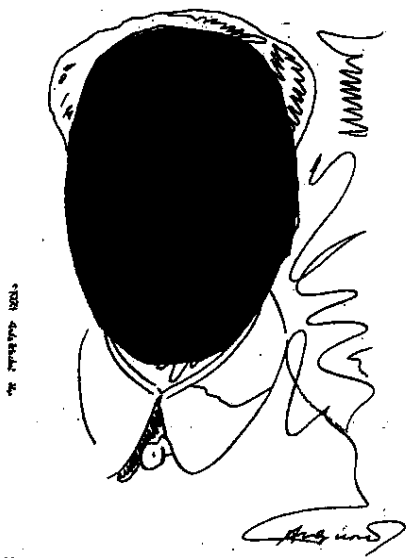
II.125: MERCE CUNNINGHAM II 1979

Screenprint on Japanese gift wrapping paper, 30 x 20" (76.2 x 50.8 cm). [Not shown to scale.]

Edition: 25 signed, numbered, and dated in pencil on verso.

Printer: Rupert Jasen Smith, New York

Publisher: Multiples, Inc., New York



II.125A

II.125A: MAO 1974 •

Screenprint on wallpaper, 40 1/4 x 29 1/2" (101.9 x 74.9 cm).

Edition: unlimited with approximately 100 signed in felt pen in 1979. Published for a Warhol exhibition at the Musée Galliera, Paris, France, February 23–March 18, 1974.

Printer: Bill Miller's Wallpaper Studio, New York

Publisher: Factory Additions, New York



II.126

II.126: LADIES AND GENTLEMEN 1975

Screenprint on paper, 39 1/4 x 27 1/4" (99.7 x 69.8 cm).

Edition: 150 initialed in pencil lower right and numbered in pencil on verso.

Printer: Unknown

Publisher: Studio G7, Bologna, Italy



II.127

II.127: LADIES AND GENTLEMEN 1975

Screenprint on paper, 37 1/2 x 25 1/2" (95.2 x 64.8 cm).

Edition: 250, 50 AP numbered in Roman numerals, signed and numbered in pencil on verso.

Printer: Unknown

Publisher: Mazzotta Editore, Milan, Italy



II.128



II.129



II.130



II.131

II.128-137: LADIES AND GENTLEMEN 1975

Portfolio of ten screenprints on Arches paper,
43 1/2 x 28 1/2" (110.5 x 72.4 cm);
image, approximately 33 1/2 x 26 1/2" (85.1 x 67.3 cm).

Edition: 250, 25 AP, 1 PP, signed, numbered,
and dated '75 in pencil on verso.

Printer: Alexander Heinrici, New York

Publisher: Luciano Anselmino, Milan, Italy



II.132



II.133



II.134



I.135



II.136



II.137



11.138



11.139



11.140



11.141

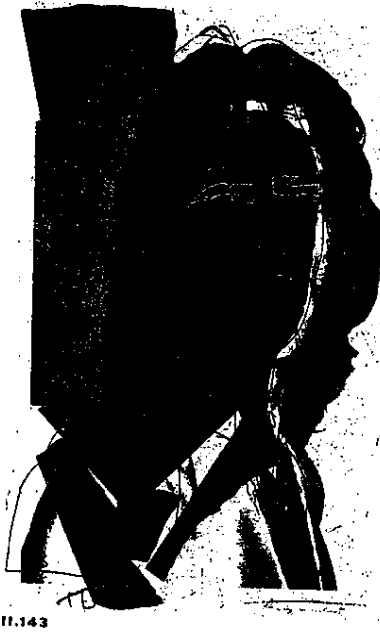
11.138-147: MICK JAGGER 1975

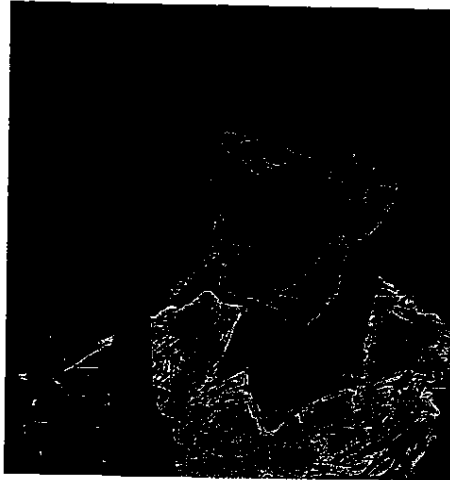
Portfolio of ten screenprints on Arches Aquarelle (Rough) paper, 43 1/2 x 29" (110.5 x 73.7 cm).

Edition: 250, 50 AP, 3 PP, signed in pencil lower right and numbered in pencil lower left; some signed in felt pen. Most of the prints are also signed in black, green, or red felt pen by Mick Jagger.

Printer: Alexander Heinrici, New York

Publisher: Seabird Editions, London, England





II.148

II.148: MAN RAY 1974

Screenprint on Strathmore Bristol paper, 31½ x 31½" (80 x 80 cm).

Edition: 100 signed, numbered, and dated '74 in ball-point pen on verso; 20 HC signed and numbered in pencil on verso.

Printer: Il Fauno, Milan, Italy

Publisher: Luciano Anselmino, Milan, Italy



II.149

II.149: MAN RAY 1974

Screenprint on paper, 13¾ x 13¾" (34.9 x 34.9 cm). [Not shown to scale.]

Edition: 100 signed and numbered.

Printer: Il Fauno, Milan, Italy

Publisher: Luciano Anselmino, Milan, Italy



II.150

II.150: JIMMY CARTER I 1976

Screenprint on Strathmore Bristol paper, 39¼ x 29½" (99.7 x 74.9 cm).

Edition: 50, 25 AP, signed and numbered in pencil lower center. Some prints are also signed by Jimmy Carter. Published to raise funds for his campaign for president.

Printer: Gem Screens, New York

Publisher: Democratic National Committee, Washington, D.C.



II.151

II.151: JIMMY CARTER II 1977

Screenprint on Strathmore Bristol paper, 39¼ x 29½" (99.7 x 74.9 cm).

Edition: 100, 25 AP, signed and numbered in felt pen lower left. Some prints are also signed by Jimmy Carter. Published to raise funds for his campaign for president.

Printer: Rupert Jasen Smith, New York

Publisher: Democratic National Committee, Washington, D.C.



II.152

II.152: JIMMY CARTER III 1977

Screenprint on J. Green paper, 28 1/4 x 20 1/2" (71.7 x 52.1 cm).

Edition: 100, 20 AP, 2 PP, 1 HC, signed and numbered in pencil lower center. Published in the portfolio *Inaugural Impressions*, containing works by five artists, to commemorate the inauguration of President Jimmy Carter.

Printer: Rupert Jasen Smith, New York

Publisher: Democratic National Committee, Washington, D.C.



II.153

II.153: LILLIAN CARTER 1977

Screenprint on Strathmore Bristol paper, 39 1/4 x 29 1/2" (99.7 x 74.9 cm).

Edition: 50, 20 AP, signed and numbered in pencil lower center. Published to raise funds for the Jimmy Carter campaign for president.

Printer: Gem Screens, New York

Publisher: Democratic National Committee, Washington, D.C.



II.153A

II.153A: GOLDA MEIR 1973

Screenprint on felt, 7 x 7" (17.8 x 17.8 cm). [Not shown to scale.]

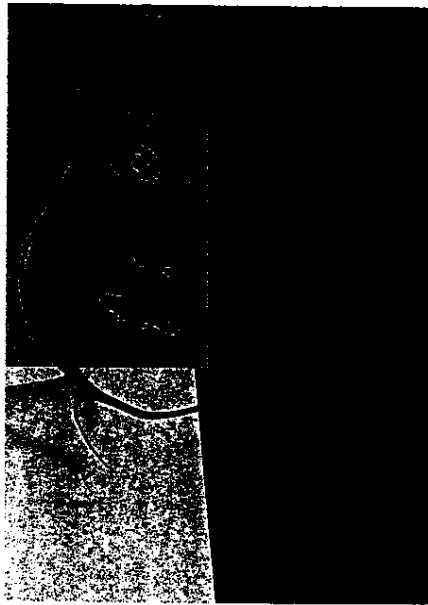
Edition: 550 signed and numbered in ball-point pen on a label on verso; some also signed on recto in ball-point pen vertically on right side. Published as a gift for those attending the American Friends of the Israel Museum Beaux Arts Ball in New York.

Printer: Unknown

Publisher: American Friends of the Israel Museum, New York



II.154



II.155

II.154: SACHIKO 1977

Screenprint on Strathmore Bristol paper, 40 x 30 1/4" (101.6 x 76.8 cm).

Edition: 7, 1 PP, signed in pencil lower right.

Printer: Rupert Jasen Smith, New York

Publisher: Andy Warhol Enterprises, Inc., New York

II.155: SACHIKO 1977

Screenprint on Strathmore Bristol paper, 40 x 30 1/4" (101.6 x 76.8 cm).

Edition: 3 signed in pencil lower right.

Printer: Rupert Jasen Smith, New York

Publisher: Andy Warhol Enterprises, Inc., New York



II.156



II.156A

II.156: CARTER BURDEN 1977

Screenprint on Italia paper, 40 x 28 1/4" (101.6 x 71.7 cm).

Edition: 200, 2 PP, signed and numbered in pencil lower left. Published to raise funds for the Carter Burden campaign for president of the New York City Council.

Printer: Rupert Jasen Smith, New York

Publisher: Andy Warhol Enterprises, Inc., New York

II.156A: SELF-PORTRAIT 1978 •

Screenprint on wallpaper, 41 1/4 x 29 1/4" (106 x 75.6 cm).

Edition: approximately 300 with an unknown number signed. Published to coincide with the Warhol exhibition at the Kunsthau, Zürich, Switzerland, May 26-July 30, 1978 and the Louisiana Museum of Modern Art, Humleback, Denmark, October 6-November 26, 1978.

Printer: Unknown

Publisher: Unknown



II.157



II.158



II.159



II.160

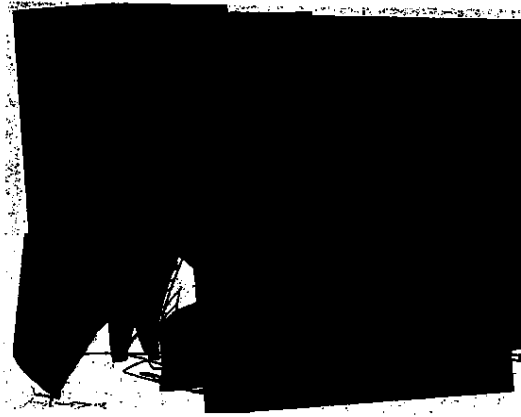
II.157-160: SKULLS 1976

Portfolio of four screenprints on Strathmore Bristol paper, 30 x 40" (76.2 x 101.6 cm).

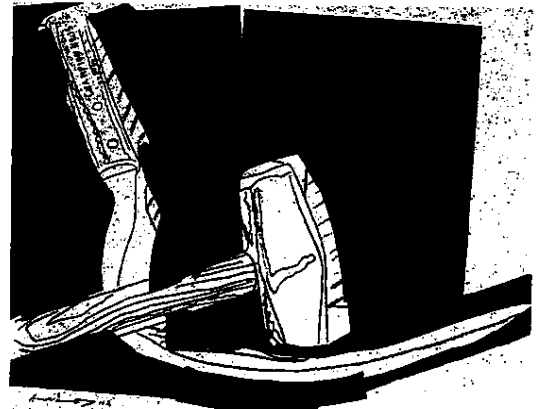
Edition: 50, 10 AP, signed and numbered in pencil as follows: II.157 and II.159—lower left; II.158—lower center; II.160—signed lower right, numbered lower left.

Printer: Gem Screens, New York

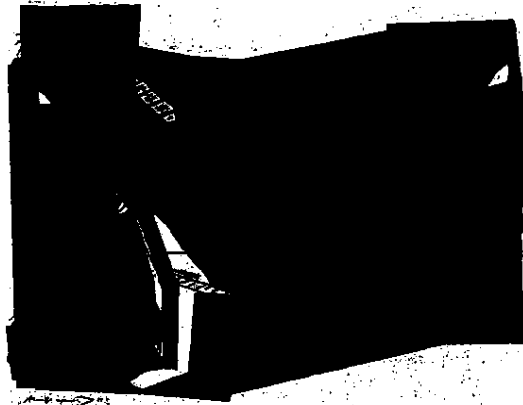
Publisher: Andy Warhol Enterprises, Inc., New York



II.161



II.162



II.163



II.164

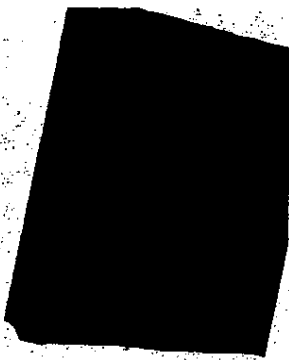
II.161-164: HAMMER AND SICKLE 1977

Portfolio of four screenprints on Strathmore Bristol paper, 30 x 40" (76.2 x 101.6 cm).

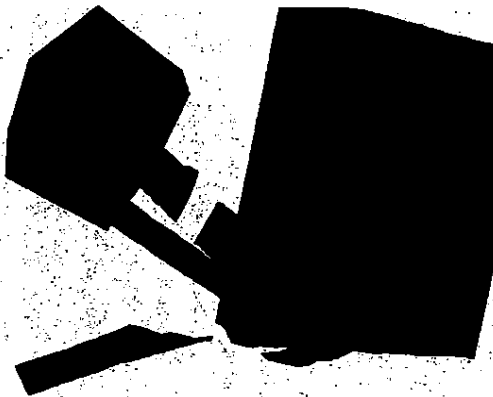
Edition: 50, 10 AP, 2 PP, 1 HC, signed and numbered in pencil lower left.

Printer: Rupert Jasen Smith, New York

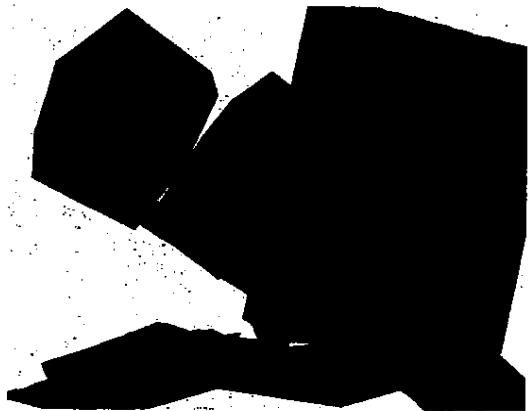
Publisher: Andy Warhol Enterprises, Inc., New York



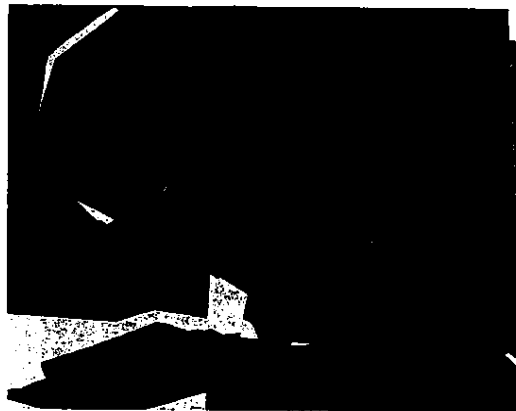
II.165



II.166



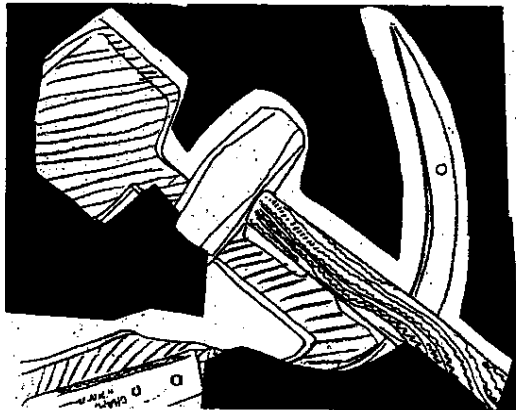
II.167



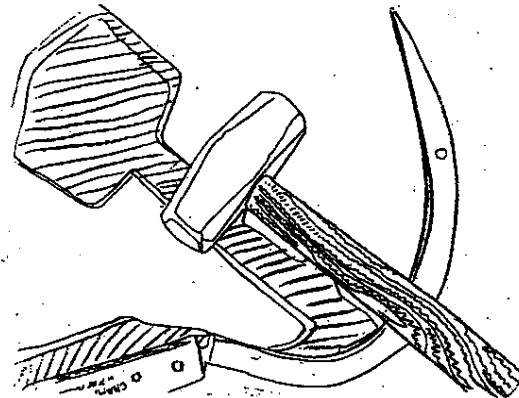
II.168



II.169



II.170



II.171

**II.165-171: HAMMER AND SICKLE
(SPECIAL EDITION) 1977**

Portfolio of seven screenprints on Strathmore Bristol paper, 30 x 40" (76.2 x 101.6 cm). Based on the print (II.164), the portfolio illustrates the five separate colors of the print progression (II.165-II.169) plus one (II.171) with only the drawing line and one (II.170) with the black separation in registration with the drawing line.

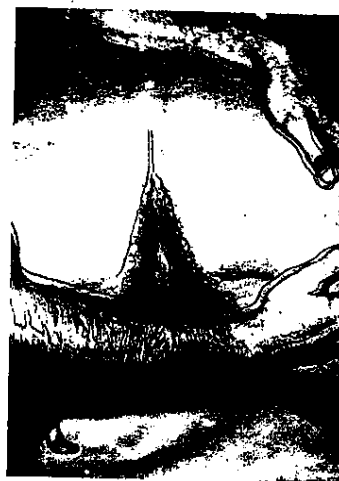
Edition: 10 signed and numbered in pencil lower center, except II.165 and II.166 - lower left.

Printer: Rupert Jasen Smith, New York

Publisher: Andy Warhol Enterprises, Inc., New York



II.172



II.173



II.174



II.175



II.176



II.177



II.178

II.172-177: SEX PARTS 1978

Portfolio of six screenprints on HMP paper, 31 x 23 1/4" (78.7 x 59 cm).

Edition: 30, 5 AP, 1 PP, signed and numbered in pencil lower right.

Printer: Rupert Jasen Smith, New York

Publisher: Andy Warhol Enterprises, Inc., New York

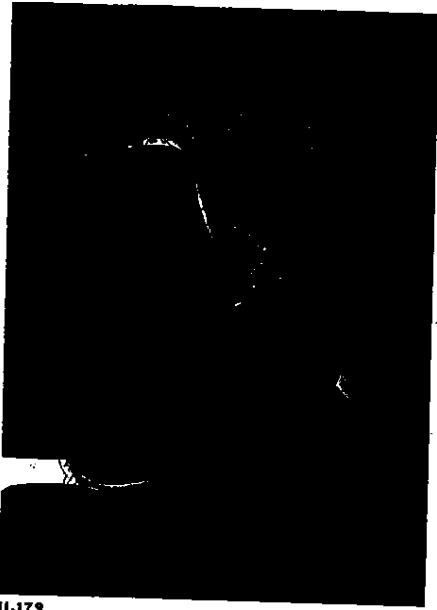
II.178: FELLATIO 1978

Screenprint on HMP paper, 31 x 23 1/4" (78.7 x 59 cm).

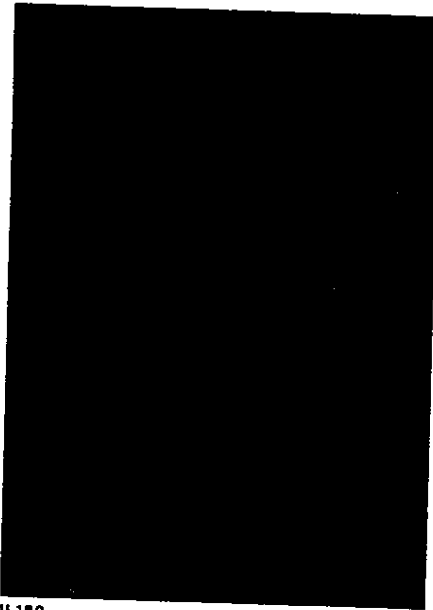
Edition: 30, 4 AP, 1 PP, signed and numbered in pencil lower right.

Printer: Rupert Jasen Smith, New York

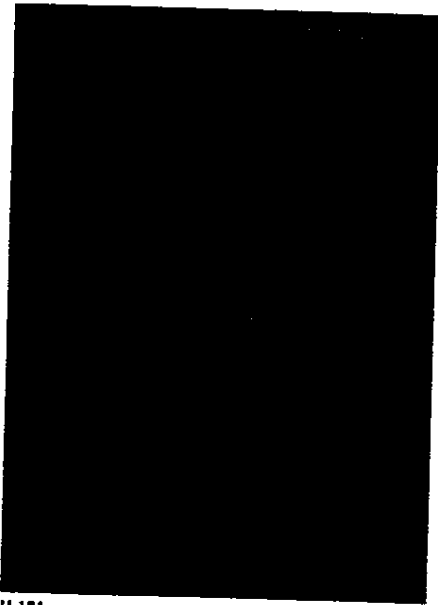
Publisher: Andy Warhol Enterprises, Inc., New York



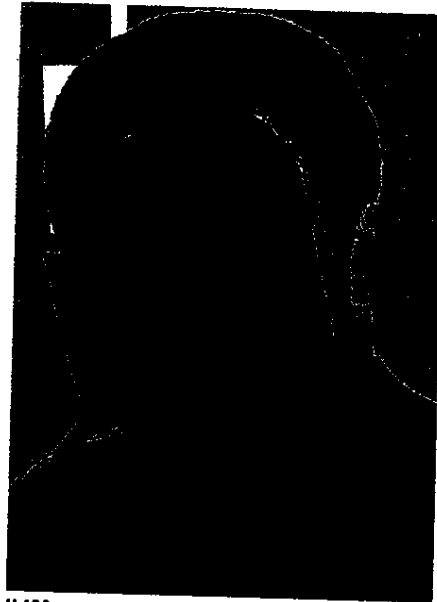
II.179



II.180



II.181



II.182

II.179-182: MUHAMMAD ALI 1978

Portfolio of four screenprints on Strathmore Bristol paper,
40 x 30" (101.6 x 76.2 cm).

Edition: 150, 10 AP, 1 PP, signed and numbered in felt pen
lower right, except II.179-lower left.

Printer: Rupert Jasen Smith, New York

Publisher: Andy Warhol Enterprises, Inc., New York



II.183

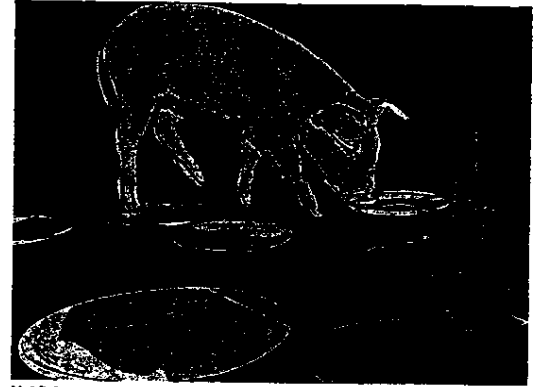
II.183: AFTER THE PARTY 1979

Screenprint on Arches 88 paper, 21½ x 30½" (54.6 x 77.5 cm). [Not shown to scale.]

Edition: 1,000, 30 AP, 3 PP, 10 HC, signed and numbered in pencil lower right. Included with the Gold Edition of the 1979 book *Exposures* by Andy Warhol published by Grosset and Dunlap, Inc., New York.

Printer: Rupert Jasen Smith, New York

Publisher: Grosset and Dunlap, Inc., New York



II.184

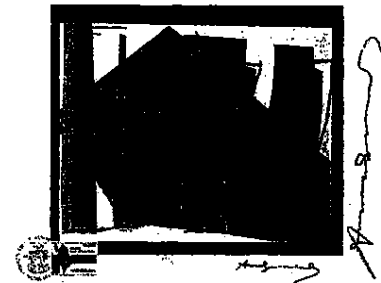
II.184: FIESTA PIG 1979

Screenprint on Arches 88 paper, 21½ x 30½" (54.6 x 77.5 cm). [Not shown to scale.]

Edition: 200, 10 AP, 5 PP which are proof variations, 1 HC, signed and numbered in pencil lower right. Commissioned by the publisher for the readers of *Die Welt*, a German newspaper.

Printer: Rupert Jasen Smith, New York

Publisher: Axel Springer Verlag, Hamburg, Germany



II.185

II.185: U.N. STAMP 1979

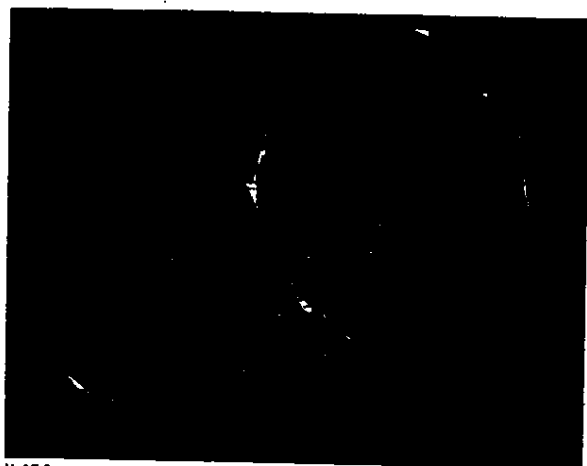
Offset lithograph on Rives paper, 8½ x 11" (21.6 x 27.9 cm); image, 7 x 8½" (17.8 x 21.6 cm).

This philatelic art print has a stamp with a first-day cover cancellation done to accompany a new issue of United Nations stamps. [Not shown to scale.]

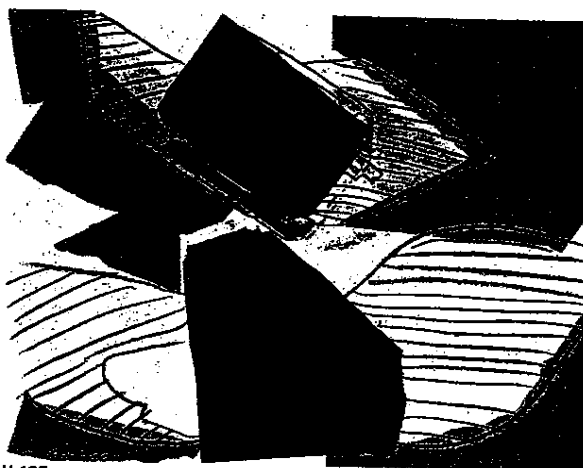
Edition: 1,000 signed in felt pen vertically along the right margin and numbered in pencil lower center. There is also a small printed signature lower right; 500 have a U.S. stamp, and 500 have a Swiss stamp. The illustrated work has a Swiss stamp. Published to raise funds for the educational programs of the World Federation of United Nations Associations.

Printer: United Nations

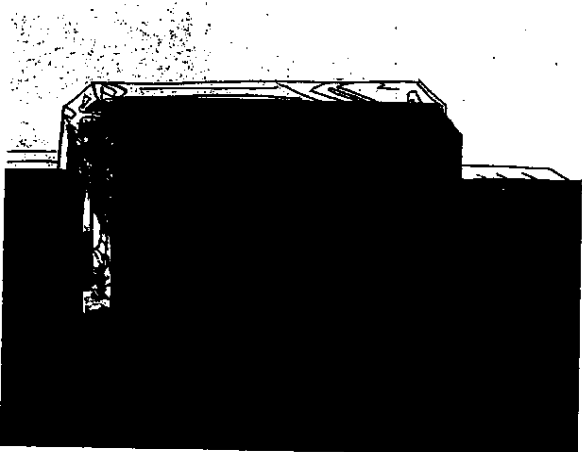
Publisher: United Nations Disaster Relief Organization



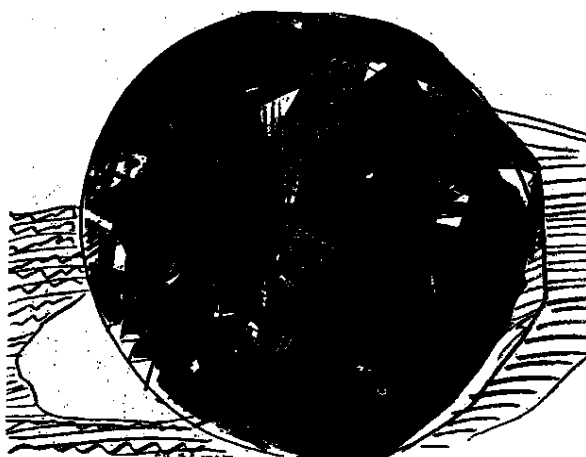
II.186



II.187



II.188



II.189

II.186-189: GEMS 1978

Portfolio of four screenprints on Strathmore Bristol paper, 30 x 40" (76.2 x 101.6 cm).

Edition: 20, 5 AP, 1 PP, 2 PP numbered in Roman numerals, signed and numbered in felt pen lower left, except I.189—lower center. II.186, II.187, II.188 are all unique; I.189 are all the same. Portfolios are assembled in mixed variations. (See IIA.186-189, p. 168.)

Printer: Rupert Jasen Smith, New York

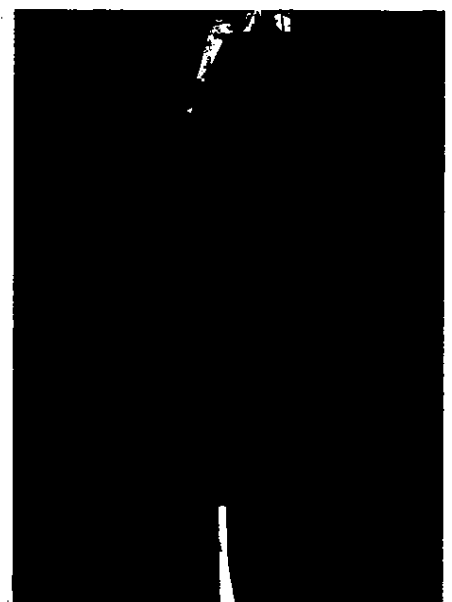
Publisher: Andy Warhol Enterprises, Inc., New York



II.190



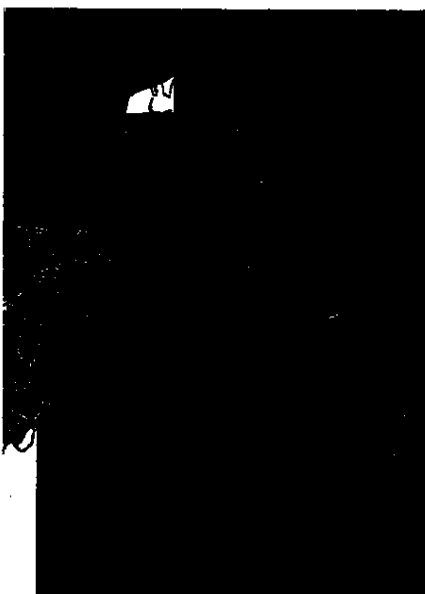
II.191



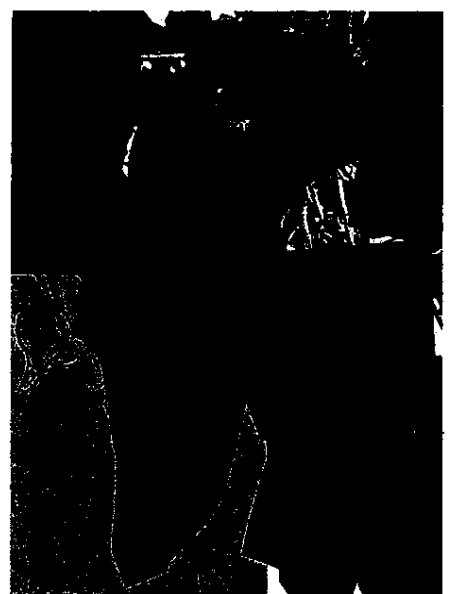
II.192



II.193



II.194



II.195

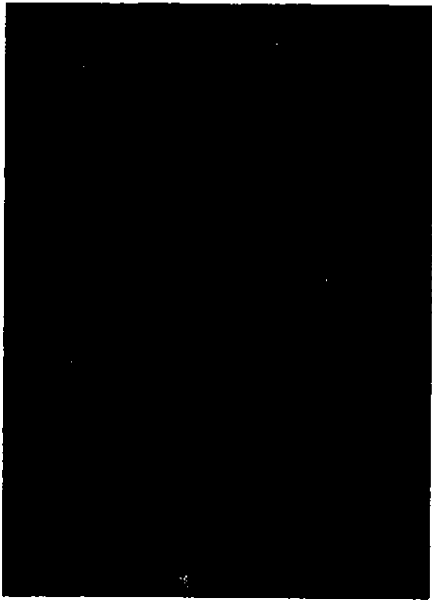
II.190-195: GRAPES 1979

Portfolio of six screenprints on Strathmore Bristol paper, 40 x 30" (101.6 x 76.2 cm).

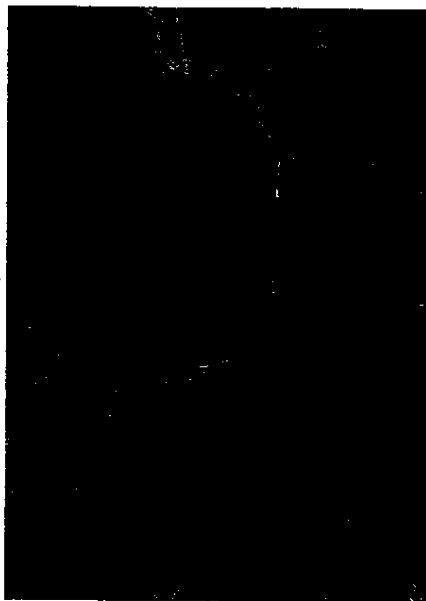
Edition: 50, 10 AP, 2 PP, 1 HC, signed and numbered in felt pen as follows: II.190, II.192, II.194-lower right; II.191, II.193, II.195-lower left.

Printer: Rupert Jasen Smith, New York

Publisher: Andy Warhol Enterprises, Inc., New York



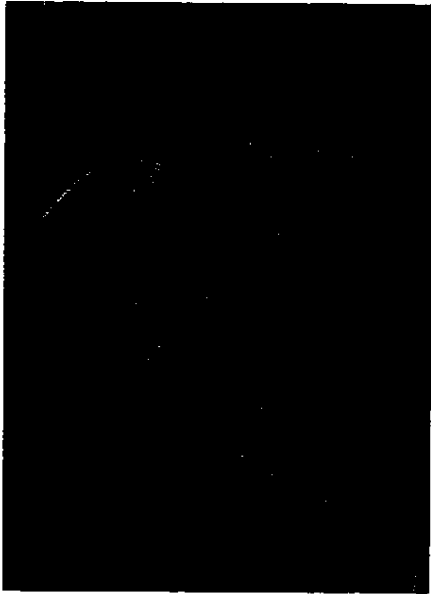
II.190A



II.191A



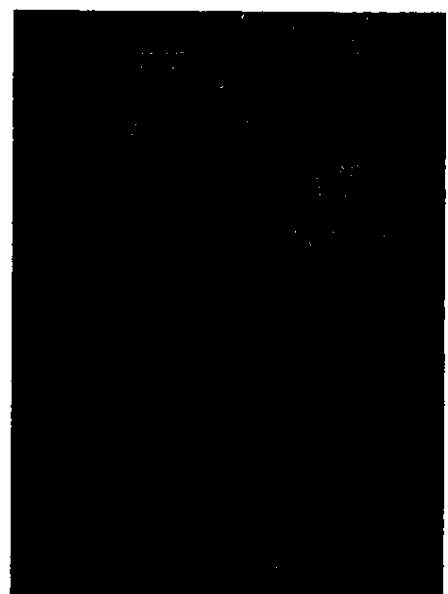
II.192A



II.193A



II.194A



II.195A

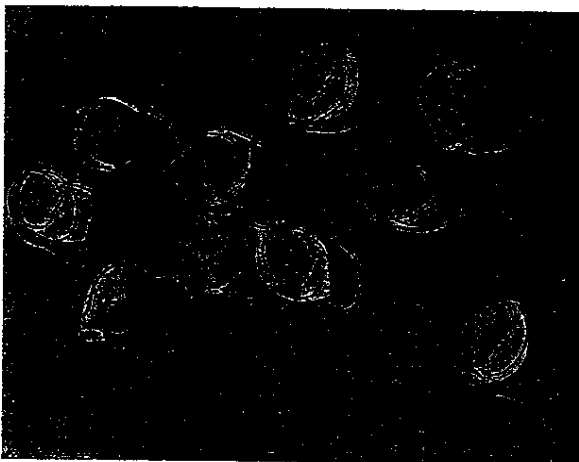
II.190A-195A: GRAPES (SPECIAL EDITION) 1979

Portfolio of six screenprints on Strathmore Bristol paper, 40 x 30" (101.6 x 76.2 cm).

Edition: 10, 1 PP, signed and numbered in felt pen as follows: II.190A, II.193A, II.194A-lower right; II.191A, II.192A, II.195A-lower left. SE is marked before each number-e.g., SE 1/10, SEPP 1/1. Each print is unique. (See IIA.190A-195A, p. 169.)

Printer: Rupert Jasen Smith, New York

Publisher: Andy Warhol Enterprises, Inc., New York



II.196

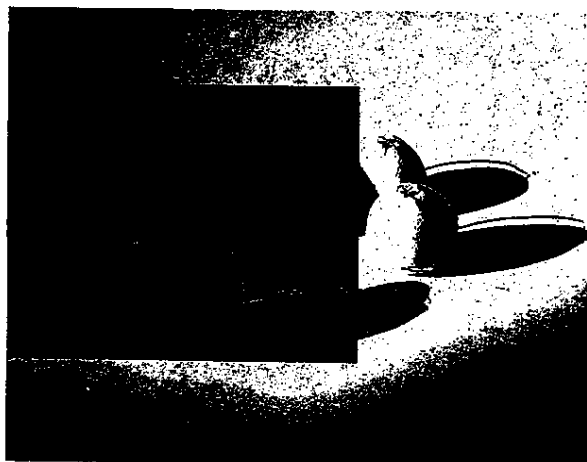
II.196: SPACE FRUIT: LEMONS 1978

Screenprint on Strathmore Bristol paper, 30 x 40" (76.2 x 101.6 cm).

Edition: 10, 1 PP, signed and numbered in felt pen lower left.

Printer: Rupert Jasen Smith, New York

Publisher: Andy Warhol Enterprises, Inc., New York



II.197

II.197: SPACE FRUIT: ORANGES 1978

Screenprint on Strathmore Bristol paper, 30 x 40" (76.2 x 101.6 cm).

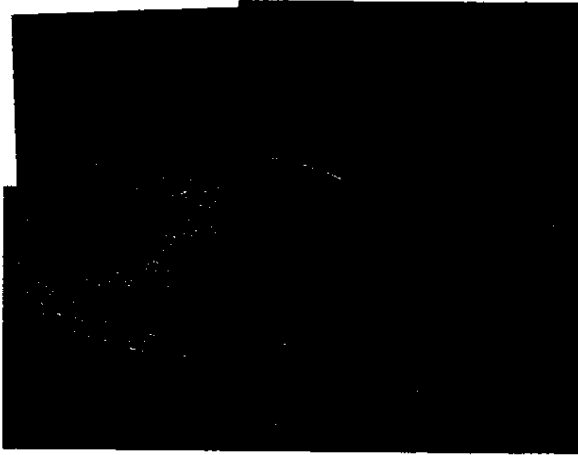
Edition: 10, 1 PP, signed and numbered in pencil lower left.

Printer: Rupert Jasen Smith, New York

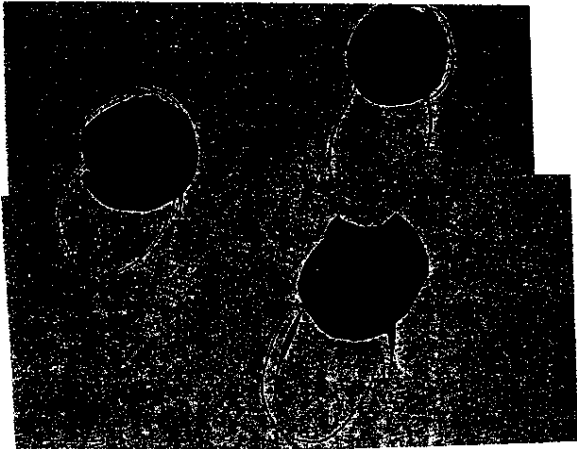
Publisher: Andy Warhol Enterprises, Inc., New York



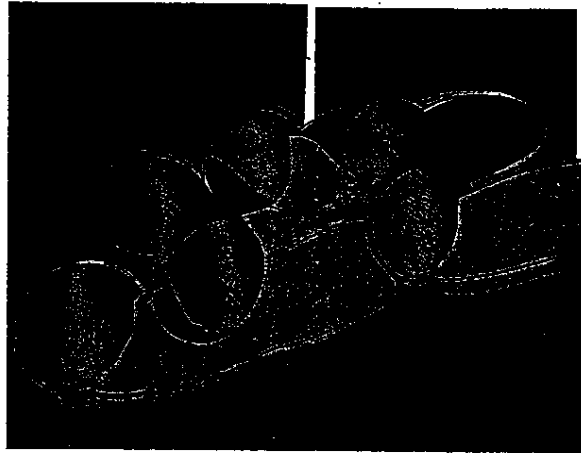
II.198: CANTALOUPE II



II.199: WATERMELON



II.200: APPLES



II.201: CANTALOUPE I



II.202: PEACHES



II.203: PEARS

II.198 - 203: SPACE FRUIT: STILL LIFES 1979

Portfolio of six screenprints on Lenox Museum Board,
30 x 40" (76.2 x 101.6 cm).

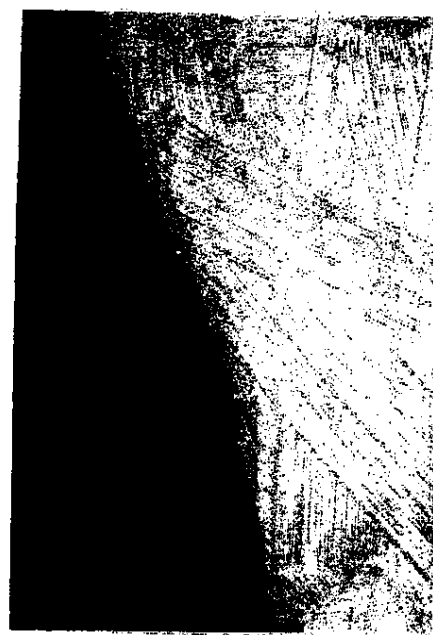
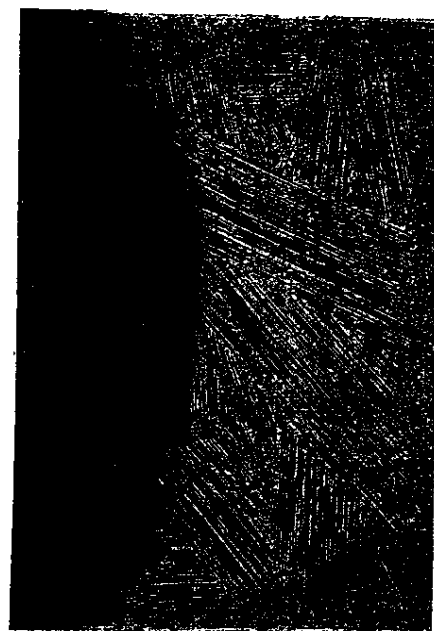
Edition: 150, 1 PP on Strathmore Bristol paper, signed and numbered
in felt pen lower left. There are 30 on 4-ply Lenox Museum Board
numbered in Roman numerals, signed and numbered in felt pen as
follows: II.198, II.201, II.202-lower right; II.199, II.200, II.203-lower left.

Printer: Rupert Jasen Smith and Joe Grippi, New York

Publisher: Grippi/Zivian, Inc., New York



II.204-209

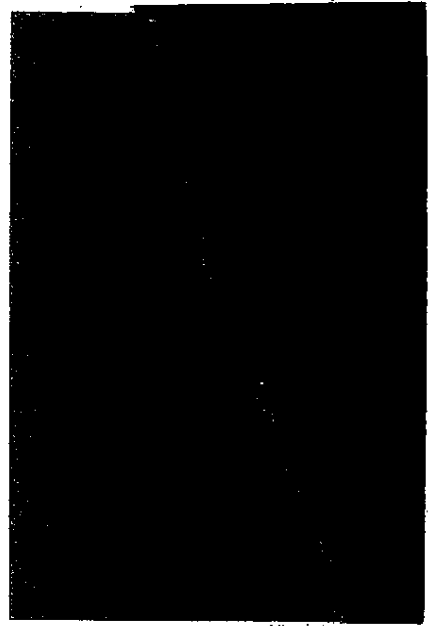
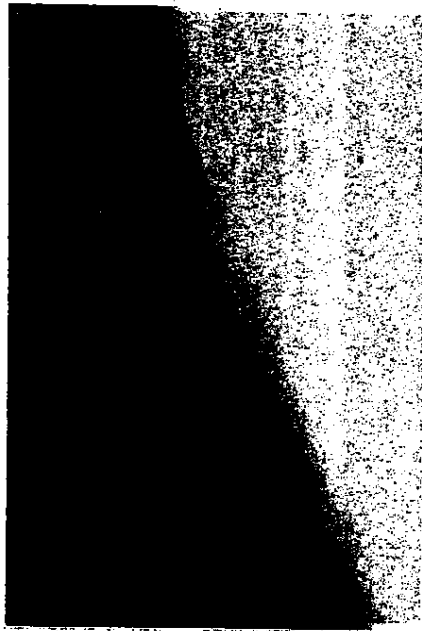
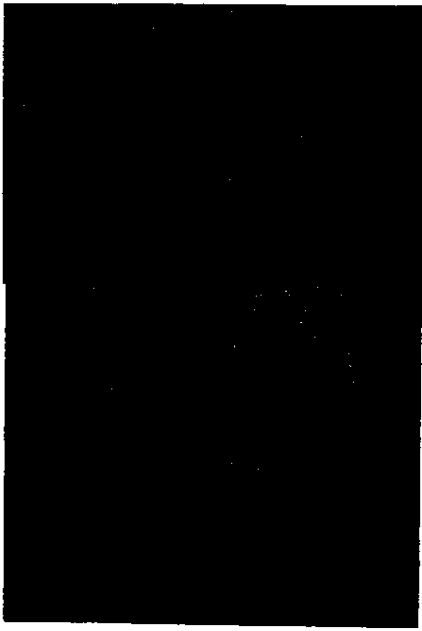
**II.204-209: SHADOWS I 1979**

Portfolio of six screenprints with diamond dust
on Arches 88 paper, 43 x 30 1/4" (109.2 x 77.5 cm).

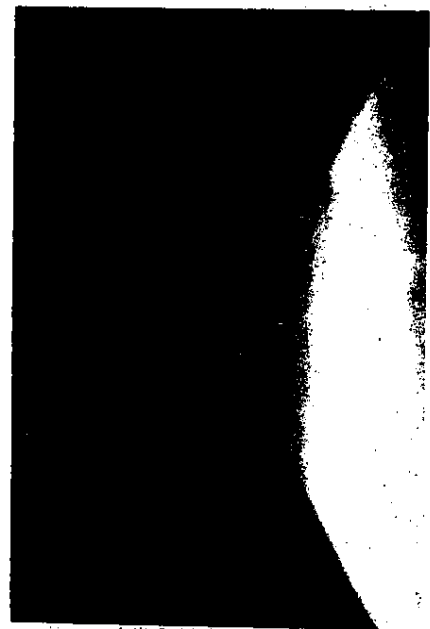
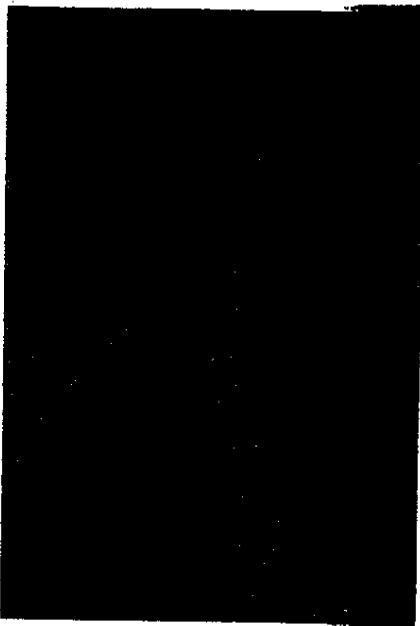
Edition: 15, 2 AP, 1 PP, 1 HC, signed and numbered in pencil on verso. Portfolios are assembled in mixed variations. Each print is unique. (See IIA.204-209, p. 170.)

Printer: Rupert Jasen Smith, New York

Publisher: Andy Warhol, New York



II.210-215



II.210-215: SHADOWS II 1979

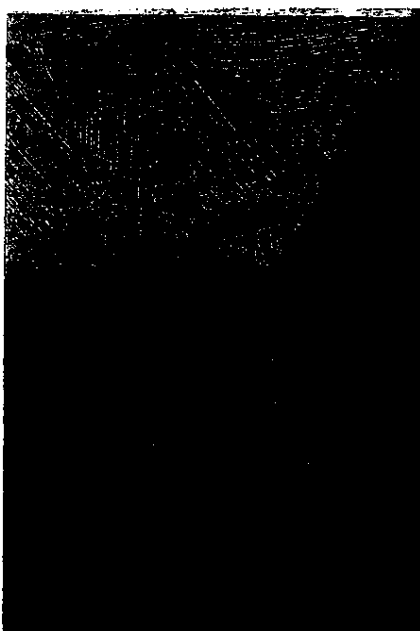
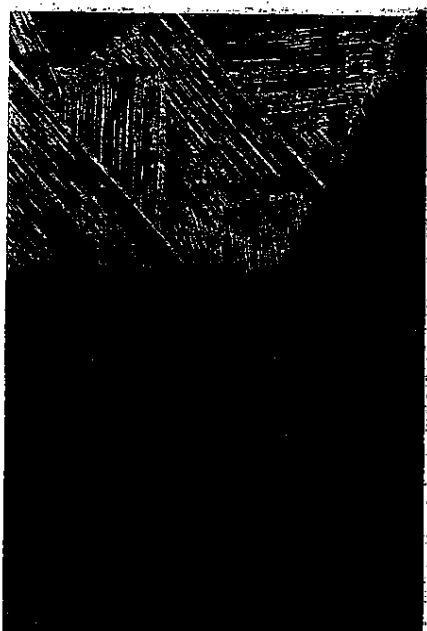
Portfolio of six screenprints with diamond dust on Arches 88 paper, 43 x 30 1/4" (109.2 x 77.5 cm).

Edition: 10, 2 AP, signed and numbered in pencil on verso.

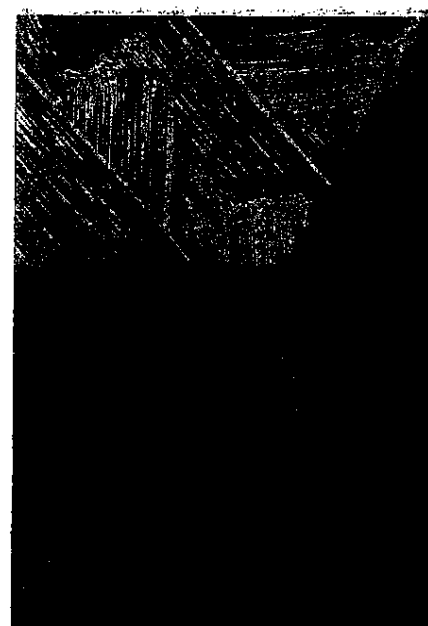
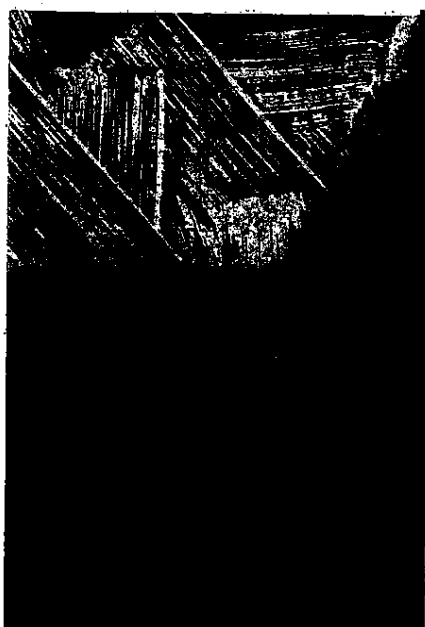
Portfolios are assembled in mixed variations. Each print is unique. (See IIA.210-215, p. 171.)

Printer: Rupert Jasen Smith, New York

Publisher: Andy Warhol, New York



II.216 - 221

**II.216 - 221: SHADOWS III 1979**

Portfolio of six screenprints with diamond dust on Arches 88 paper, 43 x 30 1/2" (109.2 x 77.5 cm).

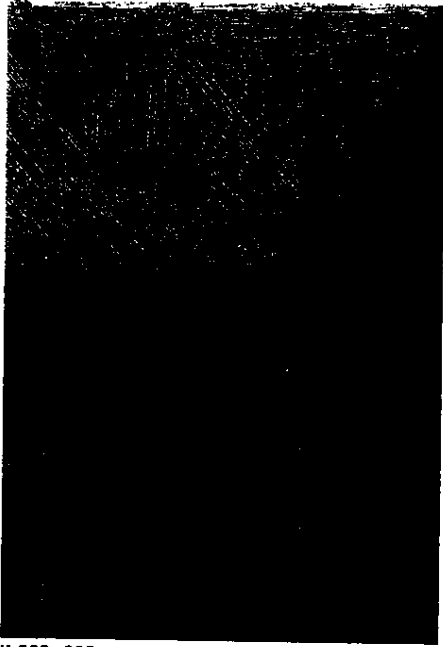
Edition: 3 signed and numbered in pencil on verso.

Portfolios are assembled in mixed variations.

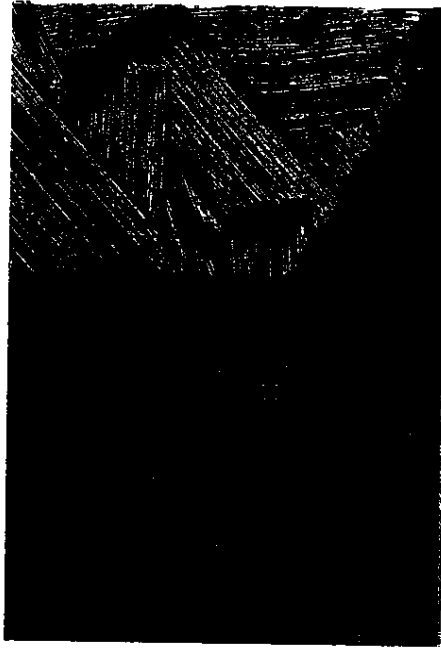
Each print is unique. (See II.A.216 - 221, p. 172.)

Printer: Rupert Jasen Smith, New York

Publisher: Andy Warhol, New York



II.222-223



II.222-223: SHADOWS IV 1979

Portfolio of two screenprints with diamond dust on Arches 88 paper, 43 x 30 1/2" (109.2 x 77.5 cm).

Edition: 10 signed and numbered in pencil on verso. Portfolios are assembled in mixed variations. Each print is unique. (See IIA.222-223, p. 173.)

Printer: Rupert Jasen Smith, New York

Publisher: Andy Warhol, New York



II.224-225



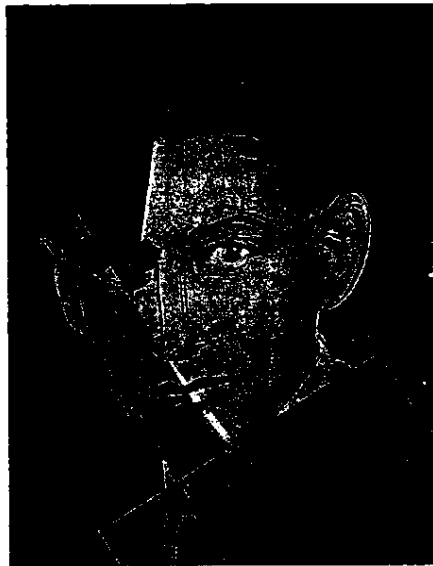
II.224-225: SHADOWS V 1979

Portfolio of two screenprints with diamond dust on Arches 88 paper, 43 x 30 1/2" (109.2 x 77.5 cm).

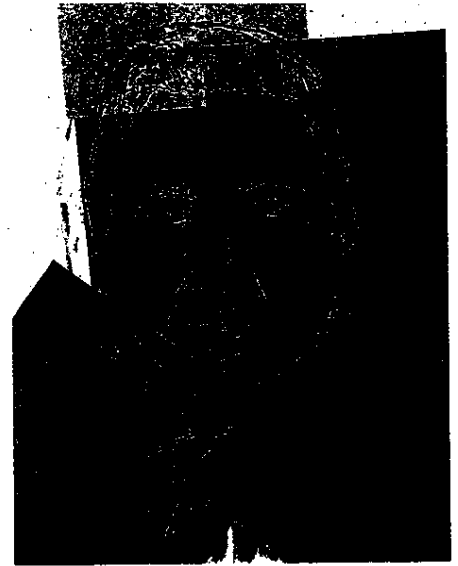
Edition: 10, 1 PP, 6 HC, signed and numbered in pencil on verso. Portfolios are assembled in mixed variations. Each print is unique. (See IIA.224-225, p. 173.)

Printer: Rupert Jasen Smith, New York

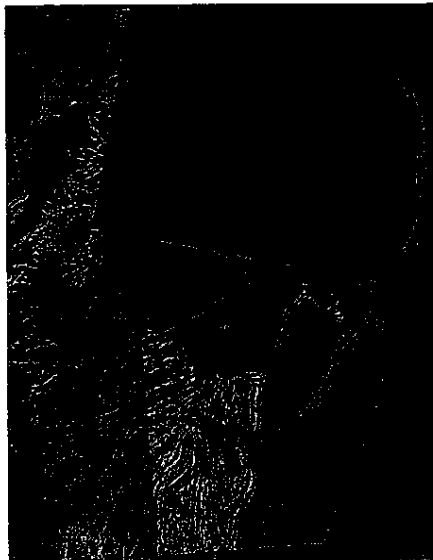
Publisher: Andy Warhol, New York



II.226: FRANZ KAFKA



II.227: GERTRUDE STEIN



II.228: MARTIN BUBER



II.229: ALBERT EINSTEIN

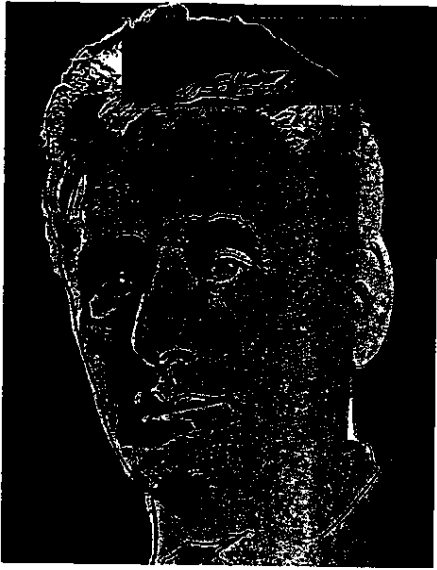
**II.226 - 235: TEN PORTRAITS OF JEWS OF THE
TWENTIETH CENTURY 1980**

Portfolio of ten screenprints on Lenox Museum Board,
40 x 32" (101.6 x 81.3 cm).

Edition: 200, 30 AP, 5 PP, 3 EP, 25 TP, signed and numbered in pencil
as follows: *Gertrude Stein, Martin Buber, George Gershwin, Golda Meir,*
Sarah Bernhardt, Sigmund Freud—lower right; *Franz Kafka, Albert Einstein,*
Louis Brandeis, The Marx Brothers—lower left. The TP of *Albert Einstein*
are signed lower right. (See IIB.226-235, pp. 178-80.)

Printer: Rupert Jasen Smith, New York

Publisher: Ronald Feldman Fine Arts, Inc., New York; Jonathan A Editions,
Tel Aviv, Israel



II.230: LOUIS BRANDEIS



II.231: GEORGE GERSHWIN



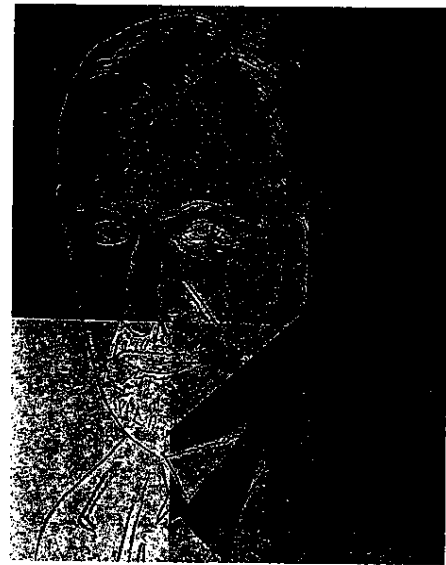
II.232: THE MARX BROTHERS



II.233: GOLDA MEIR



II.234: SARAH BERNHARDT



II.235: SIGMUND FREUD



II.236

II.236: KAREN KAIN 1980

Screenprint with diamond dust on Lenox Museum Board, 40 x 32" (101.6 x 81.3 cm).

Edition: 200, 30 AP, 5 PP, 25 TP, signed and numbered in pencil lower right. The edition of 200 is also signed in pencil by Karen Kain. (See IIB.236, p. 181.)

Printer: Rupert Jasen Smith, New York

Publisher: William Hechter, Toronto, Canada



II.237

II.237: KIMIKO 1981

Screenprint on Stonehenge paper, 36 x 36" (91.4 x 91.4 cm).

Edition: 250, 50 AP, signed and numbered in pencil on verso. Published to raise funds for a Visual Arts Program sponsoring visiting artists and exhibitions at Colorado State University, Fort Collins, Colorado.

Printer: Licht Editions, Ltd., Denver, Colorado

Publisher: Colorado State University, Department of Art, Fort Collins, Colorado



II.238

II.238: MILDRED SCHEEL 1980

Screenprint with diamond dust on Arches 88 paper, 30 1/2 x 21 1/2" (77.5 x 54.6 cm).

Edition: 1,000, 5 HC, signed and numbered in pencil lower right. The prints are also signed in felt pen by Mildred Scheel, the president of the German Cancer Society. Published to raise funds for the German Cancer Society.

Printer: Rupert Jasen Smith, New York

Publisher: Deutsche Krebshilfe e.V., Cologne, Germany



II.239

II.239: MILDRED SCHEEL 1980

Screenprint with diamond dust on Arches 88 paper, 30 1/2 x 43" (77.5 x 109.2 cm).

Edition: 50 AP, 5 PP which are trial proof variations, 15 TP, signed and numbered in pencil lower right. (See IIB.239, p. 181.) Published to raise funds for the German Cancer Society.

Printer: Rupert Jasen Smith, New York

Publisher: Deutsche Krebshilfe e.V., Cologne, Germany



II.240

II.240: EDWARD KENNEDY 1980

Screenprint with diamond dust on Lenox Museum Board, 40 x 32" (101.6 x 81.3 cm).

Edition: 300, 25 AP, 3 PP, 10 HC which are trial proof variations, 15 TP, 1 TPPP, signed and numbered in pencil lower right. (See IIB.240, p. 181.)

Published to raise funds for the Edward Kennedy primary campaign for president.

Printer: Rupert Jasen Smith, New York

Publisher: Kennedy for President Committee, Washington, D.C.



II.241

**II.241: EDWARD KENNEDY
(DELUXE EDITION) 1980**

Screenprint with diamond dust on Lenox Museum Board, 40 x 32" (101.6 x 81.3 cm).

Edition: 50, 15 AP, 1 PP, signed and numbered in pencil lower right. *DE* is marked before each number—e.g., *DE 1/50*, *DEAP 1/15*, *DEPP 1/1*. Published in the portfolio *Artists for Kennedy*, containing works by twenty-two artists, to raise funds for the Edward Kennedy primary campaign for president.

Printer: Rupert Jasen Smith, New York

Publisher: Kennedy for President Committee, Washington, D.C.



II.242: STATE I



II.243: STATE II



II.244: STATE III

II.242-244: JOSEPH BEUYS 1980/83

Screenprint on Lenox Museum Board, 40 x 32" (101.6 x 81.3 cm).

There are three states; states II and III have rayon flock.

Edition: 150, 36 AP, 9 PP, 45 individual TP not in portfolios, signed and numbered in pencil lower right. (See IIB.242-244, p. 182.)

II.242 (state I), 1980: numbered 101/150-150/150, AP 25/36-36/36, PP 7/9-9/9;

II.243 (state II), 1980/83: numbered 51/150-100/150, AP 13/36-24/36, PP 4/9-6/9;

II.244, (state III), 1980/83: numbered 1/150-50/150, AP 1/36-12/36, PP 1/9-3/9.

Printer: Rupert Jasen Smith, New York

Publisher: Editions Schellmann & Klüser, Munich, Germany/New York



II.245



II.246



II.247

II.245 - 247: JOSEPH BEUYS 1980

Portfolio of three screenprints on Arches Cover Black paper, 44 x 30" (111.8 x 76.2 cm); II.245 and II.247 have diamond dust.

Edition: 90, 15 AP, 3 PP, signed and numbered in pencil lower right; one HC, 30 x 44" (76.2 x 111.8 cm), is a trial proof variation. There are a total of 13 individual TP not in portfolios numbered *TP 1/3-3/3* and *TP 1/10-10/10* signed and numbered in pencil lower right. (See IIB.245-247, p. 182.)

Printer: Rupert Jasen Smith, New York

Publisher: Editions Schellmann & Klüser, Munich, Germany/New York



II.248



II.249

II.248 - 252: SHOES (DELUXE EDITION) 1980

Portfolio of five screenprints with diamond dust on Arches Aquarelle (Cold.Pressed) paper, 40 1/4 x 59 1/2" (102.2 x 151.1 cm).

Edition: 10, 1 PP, signed and numbered in pencil on verso.

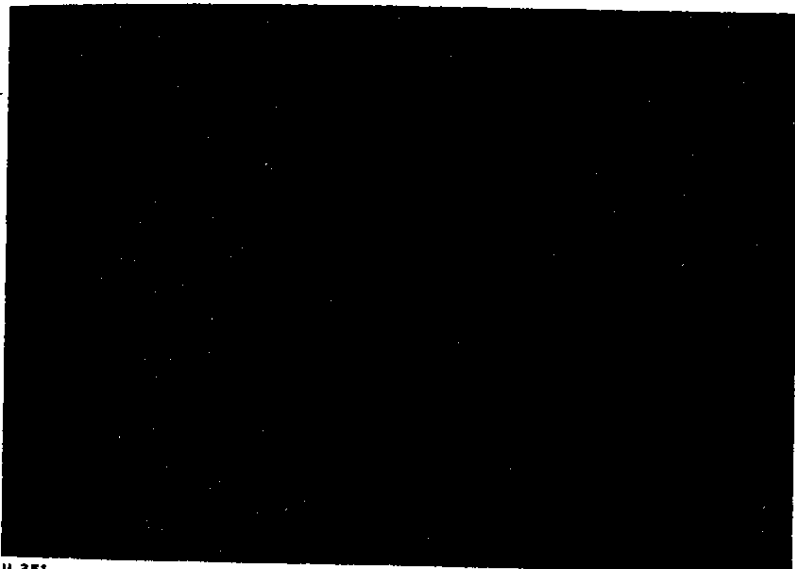
DE is marked after each number - e.g., 1/10 *DE*, PP 1/1 *DE*.

Printer: Rupert Jasen Smith, New York

Publisher: Andy Warhol, New York



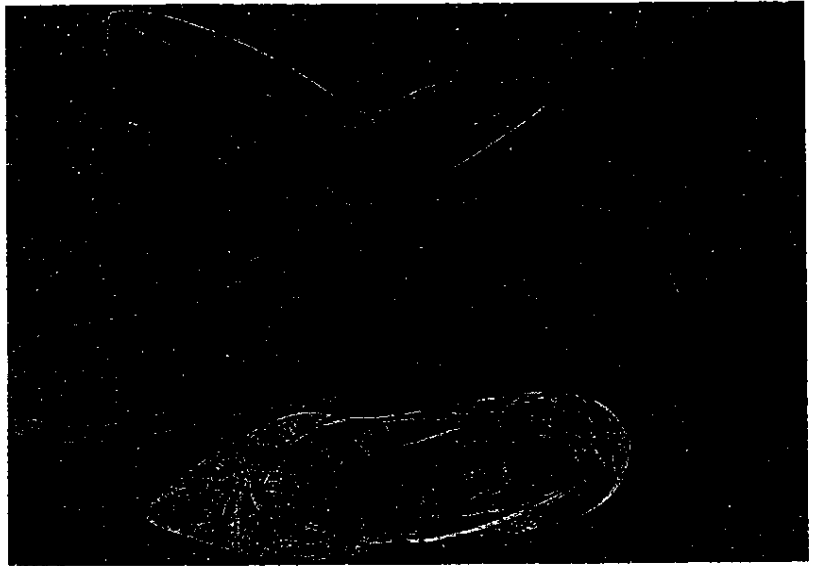
II.250



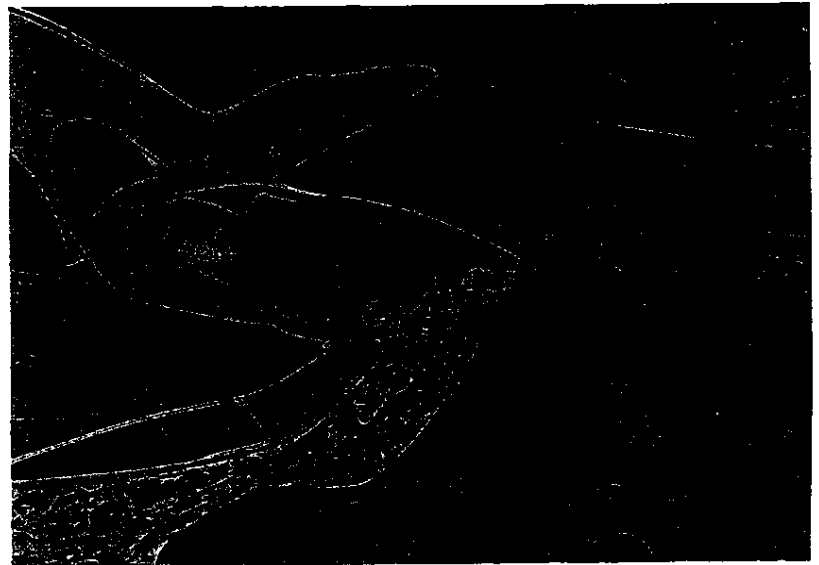
II.251



II.252



II.253



II.254

II.253 - 257: SHOES 1980

Portfolio of five screenprints with diamond dust on Arches Aquarelle (Cold Pressed) paper, 40 1/4 x 59 1/2" (102.2 x 151.1 cm).

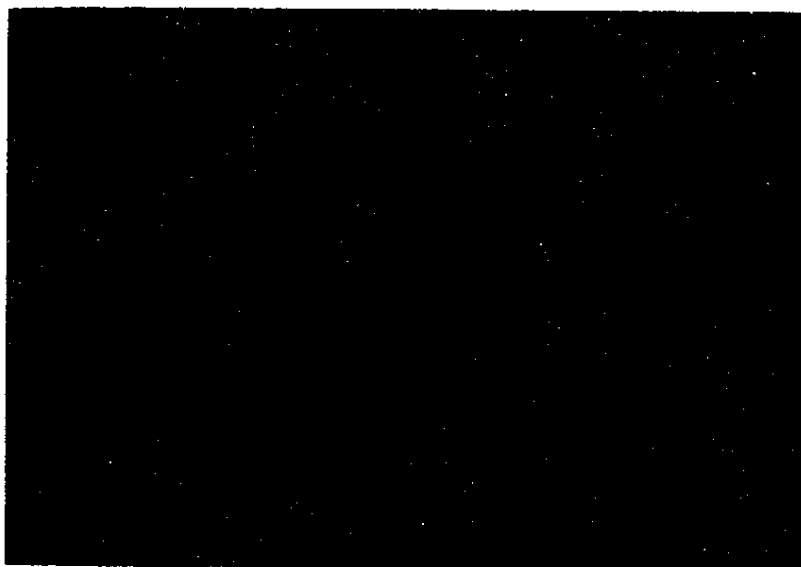
Edition: 60, 10 AP, 2 PP, signed and numbered in pencil on verso.

Printer: Rupert Jasen Smith, New York

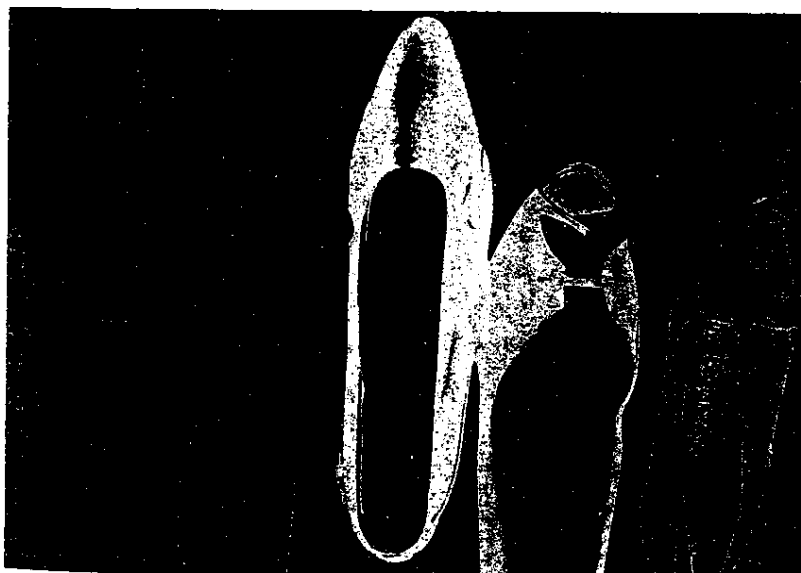
Publisher: Andy Warhol, New York



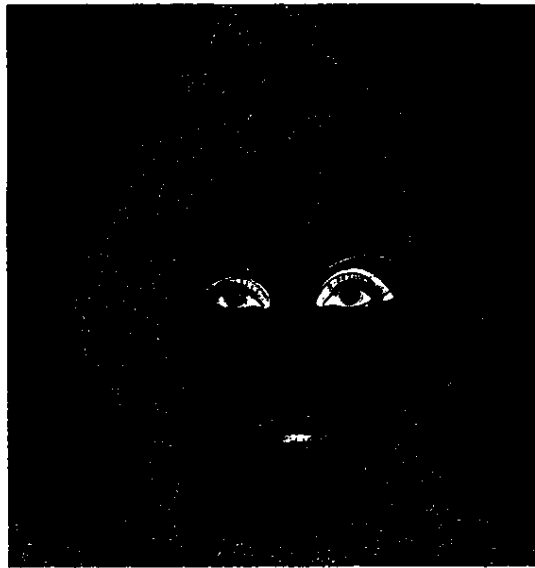
II.255



II.256



II.257



II.258: THE STAR



II.259: UNCLE SAM



II.260: SUPERMAN



II.261: THE WITCH

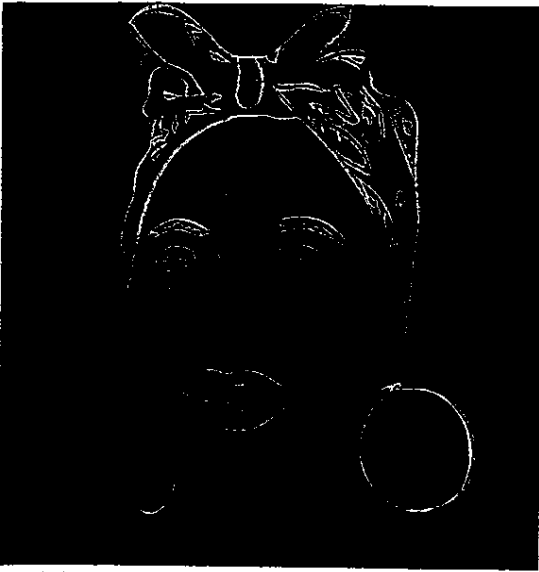
II.258-267: MYTHS 1981

Portfolio of ten screenprints on Lenox Museum Board, 38 x 38" (96.5 x 96.5 cm).

Edition: 200, 30 AP, 5 PP, 5 EP, signed and numbered in pencil as follows: *The Star*, *The Witch*, *Howdy Doody*-verso; *Uncle Sam*, *Superman*, *Mammy*, *Dracula*, *Santa Claus*, *The Shadow*-lower right; *Mickey Mouse*-lower left. There are the following HC signed and numbered in pencil the same as above: *The Star*, HC 1/4-4/4; *Uncle Sam*, HC 1/1; *Superman*, HC 1/12-12/12; *The Witch*, HC 1/10-10/10; *Mammy*, HC 1/4-4/4; *Howdy Doody*, HC 1/3-3/3; *Dracula*, HC 1/1; *Mickey Mouse*, HC 1/4-4/4; *Santa Claus*, HC 1/1; *The Shadow*, HC 1/1; some of these are trial proof variations. There are 30 TP signed and numbered in pencil lower left, except *Dracula* and *The Shadow*-lower center. All regular edition prints have diamond dust, except *Dracula*; most TP have diamond dust. (See IIB.258-267, pp. 183-85.)

Printer: Rupert Jasen Smith, New York

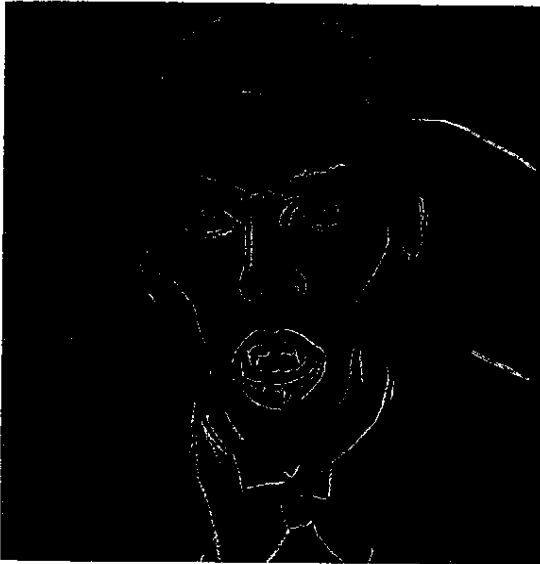
Publisher: Ronald Feldman Fine Arts, Inc., New York



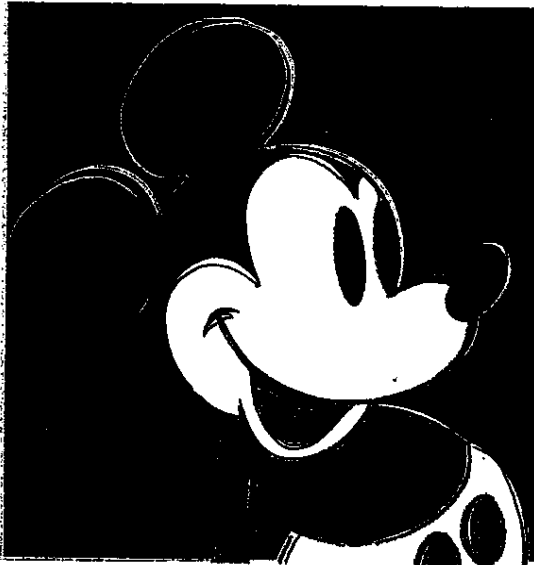
II.262: MAMMY



II.263: HOWDY DOODY



II.264: DRACULA



II.265: MICKEY MOUSE



II.266: SANTA CLAUS



II.267: THE SHADOW



II.268

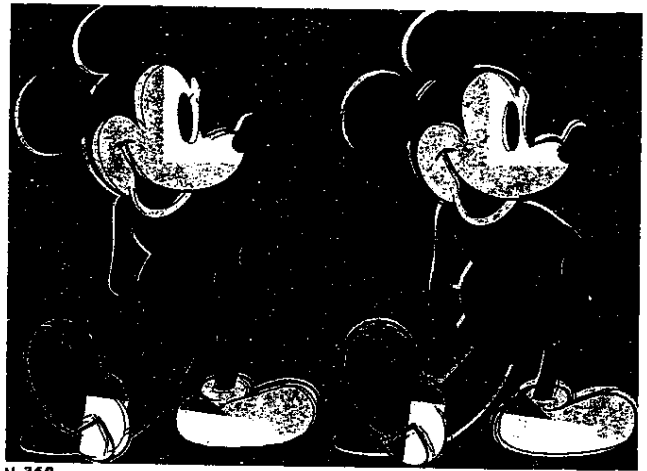
II.268: JANE FONDA 1982

Screenprint on Lenox Museum Board, 39 1/2 x 31 1/2" (100.3 x 80 cm).

Edition: 100, 25 AP, 3 PP, 25 TP, signed and numbered in pencil lower left; some TP have diamond dust. Some prints are also signed by Jane Fonda. (See IIB.268, p. 186.) Published to raise funds for the Tom Hayden campaign for California state assemblyman.

Printer: Rupert Jasen Smith, New York

Publisher: Friends of Tom Hayden, Santa Monica, California



II.269

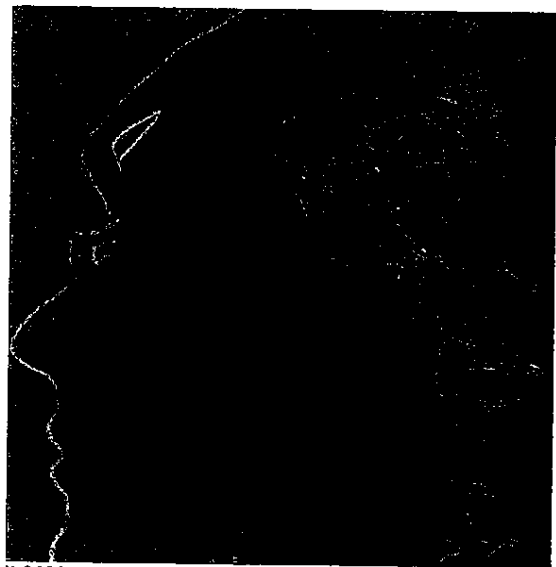
II.269: DOUBLE MICKEY MOUSE 1981

Screenprint on Arches 88 paper, 30 1/2 x 43" (77.5 x 109.2 cm).

Edition: 25 signed and numbered in pencil on verso; some have diamond dust. Each print is unique. (See IIA.269, p. 174.)

Printer: Rupert Jasen Smith, New York

Publisher: Ronald Feldman Fine Arts, Inc., New York



II.269A

II.269A: THE SHADOW 1981

Screenprint on Lenox Museum Board, 38 x 38" (96.5 x 96.5 cm).

Edition: 32 signed and numbered in pencil on verso by the executor of The Estate of Andy Warhol on a stamped certificate of authenticity; some have diamond dust. Each print is unique. (See IIA.269A, p. 174.)

Printer: Rupert Jasen Smith, New York

Publisher: Ronald Feldman Fine Arts, Inc., New York



II.270



II.271



II.272



II.273

II.270-273: GOETHE 1982

Portfolio of four screenprints on Lenox Museum Board,
8 x 38" (96.5 x 96.5 cm).

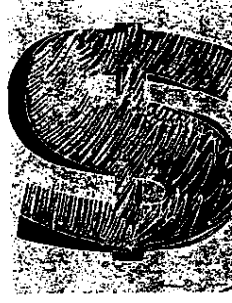
Edition: 100, 5 PP, 2 EP, 6 HC (three of which are numbered in
roman numerals), signed and numbered in pencil lower right,
except II.272—lower left. There are 22 AP signed and numbered
in pencil lower right and 15 TP signed and numbered in pencil
lower left. (See IIB.270-273, p. 187.)

Printer: Rupert Jasen Smith, New York

Publisher: Editions Schellmann & Klüser, Munich, Germany/
New York; Denise René/Hans Mayer, Düsseldorf, Germany



II.274-279



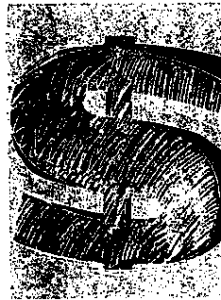
II.274-279: \$ (1) 1982

Portfolio of six screenprints on Lenox Museum Board, 19 3/4 x 15 1/4" (50.2 x 39.7 cm).

Edition: 60, 10 AP, 3 PP, 15 TP, signed and numbered in pencil. Portfolios are assembled in mixed variations. Each print is unique. (See IIA.274-279, p. 175.)

Printer: Rupert Jasen Smith, New York

Publisher: Andy Warhol, New York



II.280

II.280: \$ (1) 1982

Screenprint on Lenox Museum Board, 20 x 16" (50.8 x 40.6 cm).

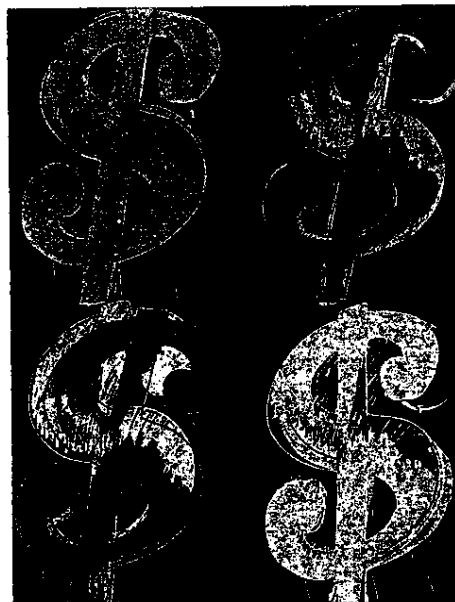
Edition: 25 signed and numbered in pencil. Each print is unique. (See IIA.280, p. 175.)

Printer: Rupert Jasen Smith, New York

Publisher: Andy Warhol, New York



II.281-282



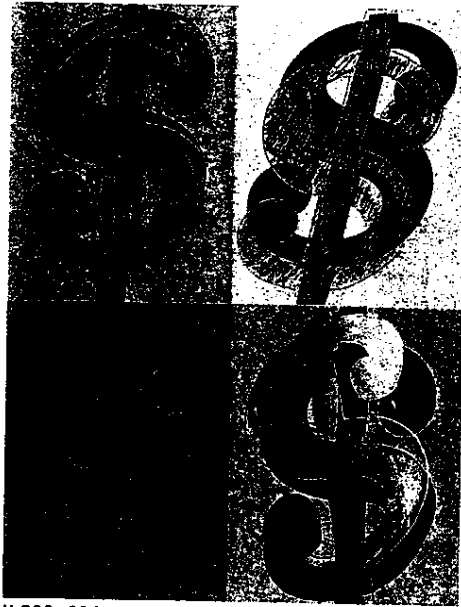
II.281-282: \$ (4) 1982

Portfolio of two screenprints on Lenox Museum Board, 40 x 32" (101.6 x 81.3 cm).

Edition: 35, 10 AP, 2 PP, signed and numbered in pencil. Portfolios are assembled in mixed variations. Each print is unique. (See IIA.281-282, p. 176.)

Printer: Rupert Jasen Smith, New York

Publisher: Andy Warhol, New York



II.283-284



II.283-284: \$ (QUADRANT) 1982

Portfolio of two screenprints on Lenox Museum Board, 40 x 32" (101.6 x 81.3 cm).

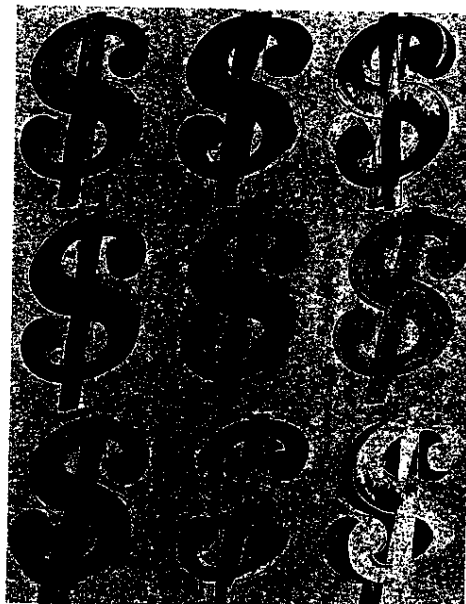
Edition: 60, 10 AP, 3 PP, signed and numbered in pencil. Each print is unique. (See IIA.283-284, p. 176.)

Printer: Rupert Jasen Smith, New York

Publisher: Andy Warhol, New York



II.285-286



II.285-286: \$ (9) 1982

Portfolio of two screenprints on Lenox Museum Board, 40 x 32" (101.6 x 81.3 cm).

Edition: 35, 10 AP, 2 PP, signed and numbered in pencil. Portfolios are assembled in mixed variations. Each print is unique. (See IIA.285-286, p. 177.)

Printer: Rupert Jasen Smith, New York

Publisher: Andy Warhol, New York



II.287

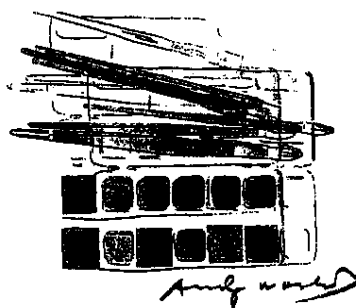
II.287: ERIC EMERSON (CHELSEA GIRLS) 1982

Screenprint on Somerset Satin White paper, 30 x 22" (76.2 x 55.9 cm); image, 19 x 13" (48.3 x 33 cm). [Not shown to scale.]

Edition: 75, 13 AP, 24 HC, signed and numbered in pencil lower right. Published in *A Portfolio of Thirteen Prints*, containing works by thirteen artists, to commemorate the conversion of New York City's Second Avenue Court House into the new home of Anthology Film Archives, the first museum dedicated to avant-garde film and video.

Printer: Porter-Wiener Studio, New York

Publisher: Anthology Film Archives, New York



II.288

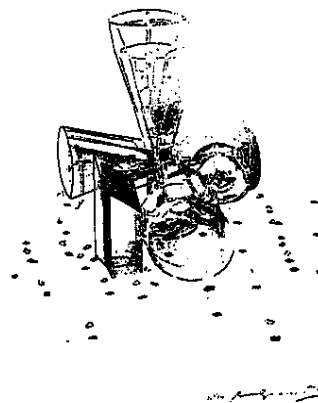
II.288: WATERCOLOR PAINT KIT WITH BRUSHES 1982

Offset lithograph on Carnival Felt Cover, 9 x 12" (22.9 x 30.5 cm). [Not shown to scale.]

Edition: 500, 75 AP, 5 PP, signed in felt pen lower right and numbered in pencil lower left. Published to raise funds for the New York Association for the Blind.

Printer: Kordett Color Graphics and Rupert Jasen Smith, New York

Publisher: The New York Association for the Blind



II.289

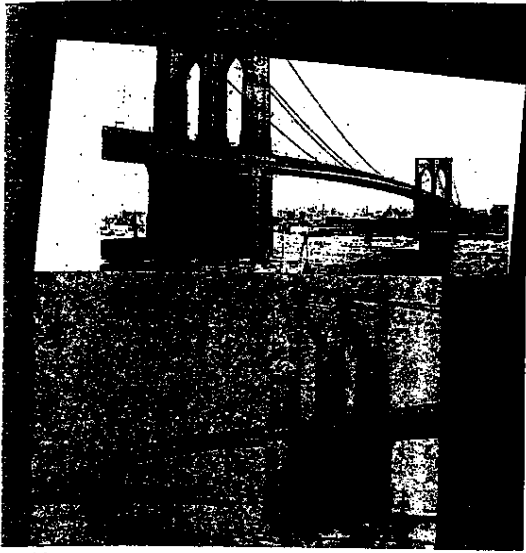
II.289: COMMITTEE 2000 1982

Screenprint on Lenox Museum Board, 30 x 20" (76.2 x 50.8 cm). [Not shown to scale.]

Edition: 2,000, 200 AP, 25 PP, 50 HC, 5 TP which are the same as the edition, signed and numbered in pencil lower right. Published to raise funds for the Committee 2000 which works on projects to commemorate the year 2000.

Printer: Rupert Jasen Smith, New York

Publisher: Committee 2000, Munich, Germany



II.290

II.290: BROOKLYN BRIDGE 1983

Screenprint on Lenox Museum Board, 39 1/4 x 39 1/4" (99.7 x 99.7 cm).

Edition: 200, 20 AP, 5 PP, 10 HC, signed vertically in pencil and numbered in pencil lower left; prints numbered 176/200-200/200 signed horizontally in pencil lower left. There are 25 TP signed and numbered in pencil lower left. (See IIB.290, p. 188.) Published to commemorate the 100th anniversary of the Brooklyn Bridge.

Printer: Rupert Jasen Smith, New York

Publisher: The 1983 Brooklyn Bridge Centennial Commission, Inc., New York



II.291



II.292

II.291-292: ALEXANDER THE GREAT 1982

Portfolio of two screenprints on Lenox Museum Board, 39 1/2 x 39 1/2" (100.3 x 100.3 cm).

Edition: 25, 5 AP, 1 PP, signed and numbered in pencil lower right. There are the following individual TP not in portfolios signed and numbered in pencil lower right: 65 TP, 40 x 40" (101.6 x 101.6 cm); 15 TP, 39 1/2 x 39 1/2" (100.3 x 100.3 cm); 8 TP numbered in Roman numerals, 40 x 32" (101.6 x 81.3 cm); 5 TPAP, 40 x 40" (101.6 x 101.6 cm). (See IIB.291-292, p. 188.) Published in cooperation with the Hellenic Heritage Foundation to coincide with "The Search for Alexander" exhibition at the Metropolitan Museum of Art, New York, October 27, 1982-January 3, 1983.

Printer: Rupert Jasen Smith, New York

Publisher: Alexander Iolas, New York



II.293: AFRICAN ELEPHANT



II.294: PINE BARRENS TREE FROG



II.295: GIANT PANDA



II.296: BALD EAGLE

II.293-302: ENDANGERED SPECIES 1983

Portfolio of ten screenprints on Lenox Museum Board, 38 x 38" (96.5 x 96.5 cm).

Edition: 150, 30 AP, 5 PP, 5 EP, 3 HC, 10 numbered in Roman numerals, 1 BAT, 30 TP, signed and numbered in pencil as follows: *African Elephant*, *San Francisco Silverspot*, *Orangutan*—lower right; *Pine Barrens Tree Frog*, *Giant Panda*, *Bald Eagle*, *Siberian Tiger*, *Black Rhinoceros*—lower left; *Grevy's Zebra*, *Bighorn Ram*—lower center. The TP of *Grevy's Zebra* are signed and numbered in pencil lower left; *Giant Panda*—lower right; *San Francisco Silverspot*—verso. (See IIB.293-302, pp. 189-91.)

Printer: Rupert Jasen Smith, New York

Publisher: Ronald Feldman Fine Arts, Inc., New York